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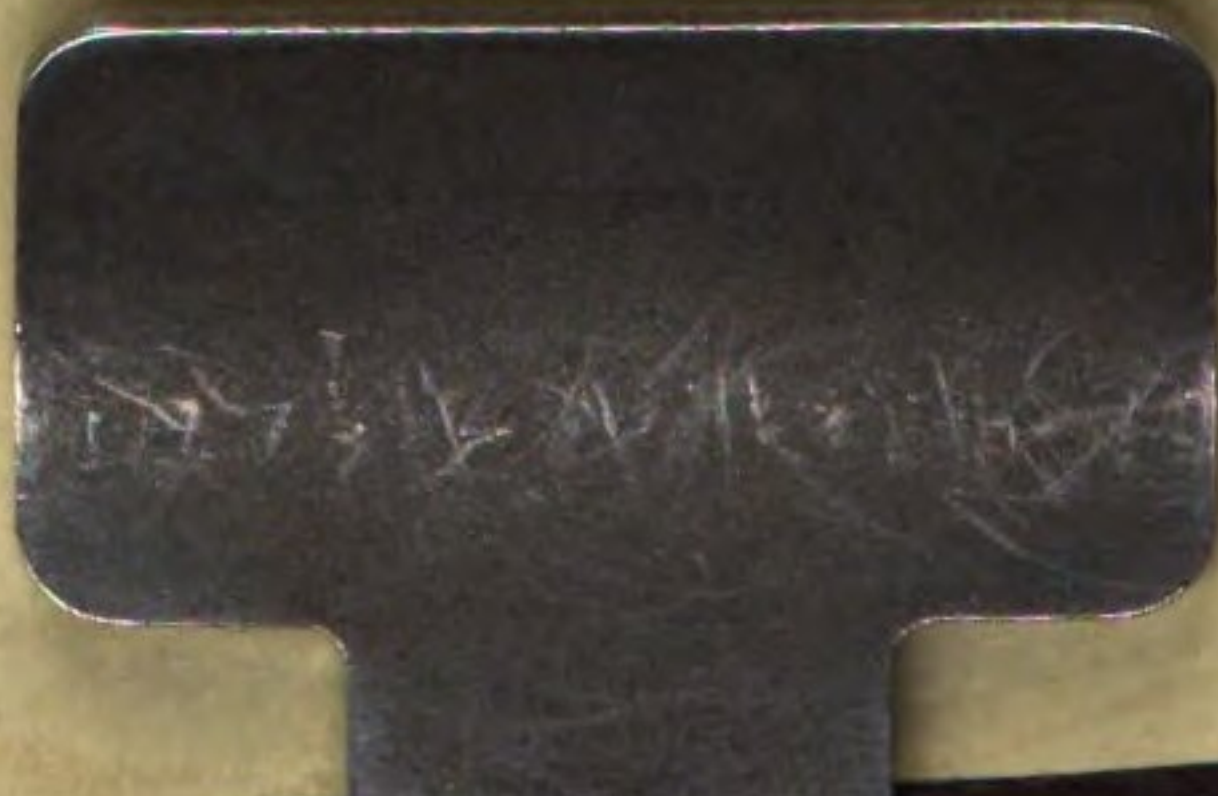


(Shakespeare)

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Walker

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J. Moulton
20 Sept 1854

Shakespeare's Versification.

SHAKESPEARE

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WILLIAM SHAKESPEARE

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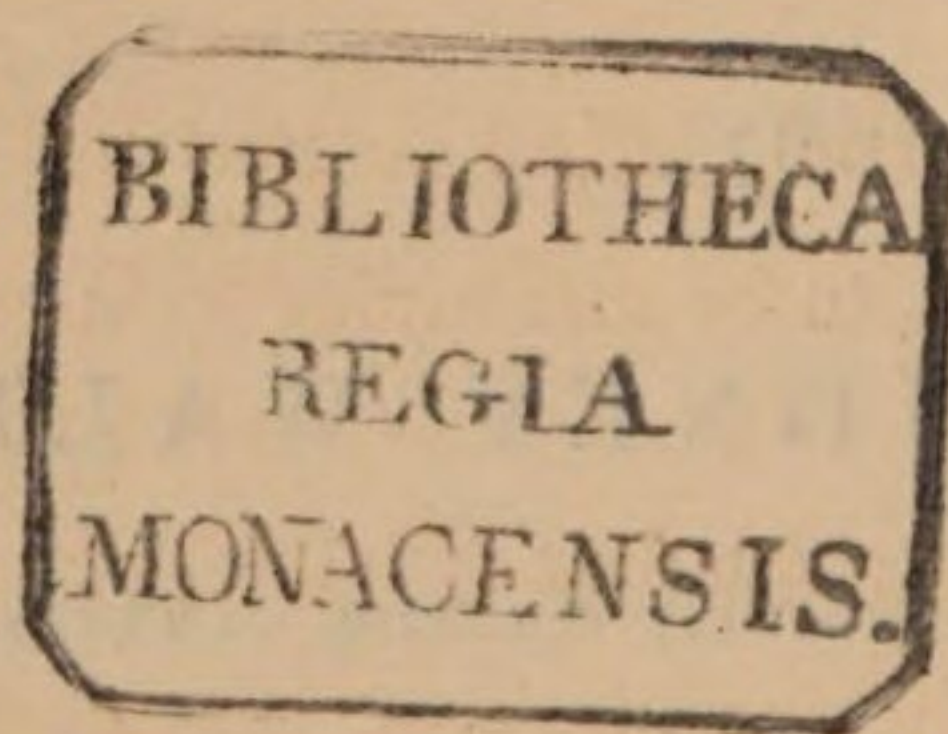
THE

SHAKESPEARE'S
VERSIFICATION

AND ITS APPARENT IRREGULARITIES EXPLAINED BY
EXAMPLES FROM EARLY AND LATE
ENGLISH WRITERS.

BY
WILLIAM SIDNEY WALKER,
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P R E F A C E.

THE Editor of a posthumous work usually finds it a part of his duty to lay before the public some account of the author. It is my good fortune to be spared a task which in all cases must be painful to a surviving friend, and on the present occasion would have been attended with peculiar difficulty. The uneventful, but not uninteresting, life of William Sidney Walker, has already been the subject of a Memoir by Mr. Moultrie; and I am sure that no one who has perused those pages would pardon me for the presumption of venturing on a task, which had already been executed with so much feeling and discrimination.*

The papers which Walker left behind him, those at least which relate to Shakespeare, and which I have undertaken to edit, are in two separate parts, and are apparently intended to form either two treatises, or two distinct divisions of one. The smaller part is comprised in the present volume. It was left in a far more advanced state than its more

* I may, however, notice an *erroneous reading* which appears in Mr. Moultrie's admirable Memoir. The name of Walker's uncle was *Falconer*, not *Fulton*.

bulky companion, having been regularly arranged, and divided into sixty articles; consequently, all that I have ventured to do has been to omit a few examples, principally in the earlier portions, and to verify, as far as I was able, the numerous quotations and references. I have also added some brief notes.

The contents of this volume, though more advanced than the rest of Walker's Shakespearian remains, must not, however, be considered as a finished work. In the manuscript there occur gaps, apparently intended to receive additional quotations; and it will be observed by every reader, that, while the earlier articles are illustrated by perhaps a prodigality of examples, a few of the others, even when of equal importance, form a striking contrast in this respect with their opulent elder brothers. Had Walker's life been spared, I have not the most distant doubt that he would have amply remedied the latter defect, and not improbably in his final arrangements he would have retrenched superfluities as well as supplied deficiencies. As to the latter, however, it must not be supposed that the present volume contains all that Walker has written on points connected with Shakespeare's versification. In poetical compositions the versification and language are often so closely connected, that it is impossible to consider them apart; the one indeed not unfrequently throws light upon the other. We need not, there-

fore, wonder if Walker's larger and more miscellaneous treatise contains remarks on metrical difficulties; in particular, it comprises a long list of examples, in which verse has been printed as prose, and prose as verse, while in various passages the received metrical arrangement has been altered with the most felicitous union of taste and ingenuity.

The larger treatise, however, has been left in a state of considerable disorder; and it was this, no doubt, to which Walker alluded, when he observed, as I have been informed by one of his nearest relatives, that he expected to have more trouble in arranging his matter than he had had in collecting it. The earlier portion of this, as of the smaller work, exhibits a more finished appearance than the rest; but, taken as a whole, it is so deficient in arrangement, that it can scarcely be called more than an abundant assemblage of materials. Had the author, however, lived to arrange what he had collected with so much judgment, there can be little doubt that he would have constructed from these materials a work far more generally interesting than the smaller treatise. A treatise on versification is, in fact, an object of limited interest; many, even of the readers of poetry, are altogether insensible to the charm of numbers: they look only to the sentiments and the language. Even those who feel the full power of harmony, have often but little inclination to trace the sources of their

pleasure ; it requires one sort of capacity to notice an effect, another to investigate its cause.

Shakespeare, like every other great poet, is not more remarkable for the grandeur and grace of his conceptions, and his power of expressing them, than for the dignity, the elegance, and the variety of his versification. This will be readily admitted as a general truth ; but, when we come to examine particular verses, we occasionally meet with such as are anything but agreeable to modern ears. These exceptionable verses have naturally enough attracted the attention of critics, and have sometimes unfortunately produced discussions as inharmonious as themselves. The cause of truth, however, can never be advanced by angry invectives or contemptuous sneers ; whatever may be the ability of the inquirer, it is difficult to arrive at a right conclusion in a doubtful matter without calmness and impartiality, and these qualities are peculiarly requisite in determining literary questions. It is gratifying to acknowledge that both Capell and Boswell, who have written on Shakespeare's versification more elaborately than the other commentators, have conducted their investigations in a proper spirit ; and the present volume of Walker's, as well as the rest of his papers, is distinguished throughout not more by talent and sagacity than by impartiality and candour. The treatises both of Capell and Boswell contain much that is interesting and instructive : the former,

however, expresses himself so uncouthly as to be occasionally unintelligible; while the latter points out difficulties, but rarely, if ever, attempts to remove them. It is this that is the main object of Walker's treatise. His plan is remarkably simple. He tacitly assumes (I trust not without reason) that the reader is familiar with the rules of modern English verse, and then enumerates the points of difference between Shakespeare and his contemporaries on the one hand, and their successors on the other. He considers, in sixty distinct articles, the essential characteristics of the old versification; and, when the latter differs from that to which we are accustomed, he explains how far such differences may be attributed to the custom of the age, how far to changes in pronunciation, and how far to corruptions of the text. The last point has called into play his talent for conjectural emendation, though he has had less occasion to exhibit it in this volume than in the more miscellaneous treatise.

For this part of his task Walker possessed some qualifications that are rarely found united in the same person. He was not merely a profound classical scholar, and consequently thoroughly trained in the principles of verbal criticism; he was also an elegant English poet, and was besides endowed with a remarkably inquisitive and discriminating intellect. As he was completely versed in the art of conjectural criticism, he was not deterred by an

exaggerated notion of its dangers from availing himself of its advantages; but he took care to exercise due caution in the use of this treacherous weapon. The earlier editors were no doubt far too ready to tamper with the original text; some of their successors have run into the other extreme; they perversely maintain the most ridiculous blunders of the old copies, and almost seem disposed to place conjectural criticism on a level with hap-hazard guess-work. What is called conjecture, however, is neither more nor less than a particular application of circumstantial evidence, and if we receive such evidence when property or life is at stake, surely we should not reject it when we are sitting in judgment merely on words or syllables. At any rate, we should be sadly disappointed if we expected to escape the hazards of conjecture by a servile adherence to old copies. Scholars and critics are not the only persons who tamper with texts. Correctors, transcribers, and compositors have been much too ready to alter whatever they were unable to understand; their stupid sophistications have too often overlaid the genuine readings, and have been blindly received, as of paramount authority, by the unsuspecting simplicity of over-cautious commentators.

It would be well if the latter stopped here; unfortunately they are not satisfied with retaining corruptions; they must needs attempt to defend and explain them. In consequence they get into a bad

habit of wresting and straining language, and finally become thorough proficient in the bewildering art of forcing any sense out of any words. In their desperate efforts to extract sense from nonsense, the poet himself has been too often sacrificed to the printer, and has thus gained a character for obscurity to a degree far beyond his deserts.

With regard to the old copies, Walker, probably from the scantiness of his library, has scarcely noticed any but the first Folio; he possessed the reprint of this edition, and evidently studied it with the greatest attention. We may observe this occasionally in the present volume; in the larger treatise he has made numerous observations on its peculiarities, and founded on them several of his emendations. The mere mention of emendations, however, may assure the reader that he was by no means a blind admirer of this edition, though the closeness with which he has examined it proves that he was fully aware of its importance.

Some readers may think that any further examination of so well-known a volume must of necessity be superfluous; they may imagine, that after a century and a half of commenting, its true character must have been completely ascertained. It so happens, however, that on this important matter even living commentators of repute entertain the most discordant opinions. Mr. Hunter, for instance, has declared that probably no English book of any

reputation was dismissed from the press with less care and attention than the first Folio; Mr. Knight, on the other hand, has assured us that, all things considered, there never was so correctly printed a book; while, according to Mr. Collier's somewhat equivocal testimonial, it is on the whole a well-printed volume, but has many errors. I am afraid that the reader, after consulting these three eminent critics, will be, like Terence's Demipho after taking the opinions of his three lawyers, in much greater doubt than before. In justice, however, to the critics, it must be acknowledged that the different plays, as given in the first Folio, are so unequal in point of correctness, as in a great degree to excuse such conflicting judgments. The inequality in question is by no means confined to the plays that had been previously printed; it is quite as remarkable in the others, and it is difficult to account for it but by supposing a corresponding inequality in the manuscripts from which the text of the first Folio was originally derived.

This supposition, no doubt, is scarcely to be reconciled with what we are told by the editors of the first Folio, unless we take their words in rather a large sense. They profess in their title-page to publish "Mr. William Shakespeare's Comedies, Histories, and Tragedies" "according to the true original copies;" while, in their address "to the great variety of readers," they mention "stolen and surreptitious copies, maimed and deformed by

the frauds and stealths of injurious impostors that exposed them," and add, speaking of Shakespeare, that they had "scarcely received from him a blot in his papers." Certainly, if we had no other sources of information than these phrases, we should conclude that the first Folio was throughout printed from the author's autographs, or at least from manuscripts immediately transcribed from them under the author's inspection, and we should not so much as suspect that any other than stolen and mangled editions had been previously published. It has, however, been clearly ascertained, and is, I believe, universally admitted, that some of the Quartos are executed with tolerable correctness, and, in certain plays, are the very originals from which the first Folio itself was printed. These two undisputed facts have induced some critics to accuse Heminge and Condell of duplicity and falsehood. It will be difficult to acquit them of this charge if we are to take their words strictly. It is more likely, however, that, in their eyes, autographs, transcripts to the third and fourth generation, and printed books were all much on a level, if they were only used and sanctioned by their company. This supposition, which is in substance the same as Pope's, will account for most of the typographical phenomena of the first Folio, and at the same time save the character of the editors as honest men. In a critical point of view, however, their testimony is worth nothing, whether we

interpret it strictly or laxly. In the former case, they deceive the reader; in the latter, they tell him nothing that he could not help discovering of himself.

Among the admirers of the first Folio, no one has been more extravagant than Horne Tooke. According to him, "it requires none of the alterations of the commentators;" "some few palpable misprints," "some few slight errors of the press, that might be noted without altering," are all the faults which he attributes to this favoured volume. Since his time Shakespeare has met with editors, who have evinced the strongest prejudice against conjectural criticism, and the most devoted attachment either to the old copies in general, or to the first Folio in particular, but no one has yet been found who has ventured to dispense altogether with the conjectures of those whom Tooke has politely termed the "dwarfish commentators;" no one, who has not in fact admitted these conjectures to an extent that would have been utterly unjustifiable, if the first Folio had been really a correctly printed book.

The fact is, that the text of Shakespeare, as given in the old copies, is just in the state that offers the most favourable field for conjectural criticism, and is most likely to be benefited by the sober and legitimate exercise of that art. Speaking generally, it is neither so irremediably corrupt as to defy all attempts to correct it, nor in so sound

a condition as to render correction superfluous. Some critics talk largely of the authority of the old copies, but unfortunately this authority is scanty as well as doubtful. Of half the plays, the first Folio is the original edition, and, as every one of the succeeding Folios was printed from its immediate predecessor, these four old copies form only one authority when they agree; it is only when they vary that we are led to speculate on the sources of such variations. In the other plays the case is somewhat different; but in some even of these we have a succession of quartos, each, except the first, following its immediate predecessor, while the last, though generally the least authentic, is followed by one Folio after another. The text of Shakespeare, therefore, for the most part, rests on a single independent authority, and that a faulty one; in such a state of things it is allowed by all competent judges not merely that the assistance of conjecture is requisite, but that a more than usual freedom in the application of it may be justly claimed by an editor.

It was this scarcity and insufficiency of authorities that not long ago disposed most unprejudiced persons to receive with favour and indulgence the manuscript readings preserved in Mr. Collier's copy of the second Folio; it was hoped that they might supply a want that was sensibly felt by every unbiassed inquirer. That Mr. Collier himself should have often shut his eyes to the palpable

blunders of his old corrector, that he should have too hastily received him as an authority, and that he should have used in explaining his sophistications that lax method of interpretation, which others as well as Mr. Collier had formerly employed in defending the errors of the old copies, was so natural under all the circumstances of the case, that it should not have been harshly blamed. Unfortunately it occasioned his old friend and converter to be treated with a roughness that was far less to be palliated. The result of the controversy has, I think, set the old corrector in general estimation somewhat lower than he deserves; it has left the question of authority much as it was before, and has not materially affected the credit of the old copies.

One characteristic of the old corrector has exposed the poor man to a storm of obloquy. Most of his best emendations coincide with those of various modern critics: it has hence been insinuated, if not positively asserted, that they have been copied from them, and consequently that the old corrector is not much older than ourselves. I do not myself see anything incredible in such coincidences, however remarkable they may be; still it has been clearly shown that the old corrector has an exclusive right to but a small number of his best corrections, and that small number is to be still further reduced by a reference to Walker's papers. The larger treatise contains

more than twenty such coincidences. Among them (besides “infinite cunning” for “insuite coming”) are to be found the following.—Two Gentlemen of Verona, ii, 4, Collier, p. 20, “*wealth* and worthy estimation” for “*worth*,” &c.:—Much Ado, &c. iv, 1, Collier, p. 74, “such a *cause*” for “such a *kind* :”—Love’s Labour’s Lost, v, 2, Collier, p. 94, “love-*suit*” for “love-*feat* :”—2 K. Henry IV, iv, 1, Collier, p. 248, “guarded with *rags*” for “guarded with *rage* :”—iv, 2, Collier, p. 249, “*seal* of heaven” for “*zeal* of heaven :”—Timon of Athens, iv, 2, Collier, p. 392, “state *comprehends*” for “*what* state *compounds* :”—Macbeth, v, 2, Collier, p. 415, “distemper’d *course*” for “distemper’d *cause*.” Several passages also, which have been altered by the old corrector, have been altered by Walker, but in a different manner.

It is worth observing that though the old corrector has inserted nearly a dozen lines in the text, while Walker has pointed out several places where lines appear to be missing, and in some instances has attempted to supply the deficiencies, their opinions in this respect never coincide. On the passage in Coriolanus, where Pope has inserted the line

“And Censorinus darling of the people,”

they are both silent. This is the more to be regretted, as scarcely any supplementary verse could be less satisfactory than Pope’s. However the lost verse may have begun, it must have ended

with the words “nam’d Censorinus,” as is clear from what immediately follows,—

“And nobly nam’d so, twice being [chosen]* censor.”

Some critics have laid it down as a rule that the text should not be altered when sense can be extracted from it; some have objected to quitting an old copy for the sake of the metre only. These two canons seem founded on a false principle. A critical editor should surely endeavour to give us the precise words and exact metrical arrangement of the poet. Now some typographical errors affect the sense only, others only the metre, others both; some again destroy, others only obscure the sense. By adopting the two canons noticed above, an editor would preclude himself from removing any errors but those of a particular class and a certain magnitude, when his aim should be to remove them all. Though this aim may be more than he can expect to execute (and how few, in most pursuits, can accomplish all that it is their duty to attempt!), he may at least execute it in part; though he may not be able to do all he desires, he certainly ought to do all he can, and the very difficulty of his task forms the most cogent reason for not throwing away any available appliances.

* Compare North’s Plutarch,—“The people had *chosen* him censor twice.”

It may indeed be urged that Shakespeare's versification is so uncertain, or at least so imperfectly understood, that it cannot be followed as a trustworthy guide in settling the text. This may be true in some cases, but not, I think, generally. At any rate we have here a strong inducement to study the poet's versification; for if we could thoroughly ascertain its laws, we should acquire a most effective ally, not merely in detecting corruptions, but in restraining the licence of conjecture. This consideration alone may convince us of the real importance of such researches as are contained in the present volume.

It is time, however, to bring these remarks to a conclusion. As far as I am myself concerned, I no doubt owe an apology both to the public and to the memory of my friend, for undertaking a task which I feared from the first would be more than I could properly execute. The reader will, I trust, receive my attempt with indulgence, as that of a novice in this department of literature; of one indeed, who has acquired the little he knows from studying the papers which he has presumed to edit, and who would scarcely have felt himself justified in venturing on his task if any other intimate friend of Walker's had had leisure to undertake it.

I ought not to conclude this preface without acknowledging the generosity of Mr. CRAWSHAY, who has shown his lasting regard for the memory

of his deceased friend by bearing the expence of publishing this volume. I must also express my gratitude to Mr. MOULTRIE and Mr. DERWENT COLERIDGE for their kind advice and encouragement.

WILLIAM NANSON LETTSOM.

March, 1854.

P.S.—It should be observed that the Editor, for the convenience of the reader, has added some references, and altered a few others, so that here and there an edition may be referred to that has been published since the 15th of October, 1846, the date of Walker's death.

CERTAIN APPARENT IRREGULARITIES IN SHAKESPEARE'S VERSIFICATION

EXPLAINED, &c.



I.

HEREFORD—is a disyllable.

K. H. VIII, i, 1,—

“My lord the duke of Buckingham, and earl
Of Hereford, Stafford, and Northampton, I
Arrest thee of high treason.”

K. R. II, *passim*. There is an apparent exception, ii, 1,—

“Tends that thou 'ldst speak to th' duke of Hereford?”

But I suspect we ought to read and accentuate as follows,—

“Tends that *thou would'st*¹ speak to the duke of Hereford?”

See context. As *Coriolanus*, v, 5,—

“——— Therefore at your vantage,
Ere he express himself or move the people
With what he *would* say, let him feel your sword.”

Another apparent exception occurs, *ib.*—

“That Harry Hereford, Reignold lord Cobham,
That late broke from the duke of Exeter,” &c.

But should not *Reignold* be *Reginald*? as indeed some editions have it. At the same time a certain licence seems to have been permitted in point of versification, where lists of names were to be reduced to metre; *e. g.* just below,—

“Sir Thomas Erpingham, sir John Ramston,” &c.

¹ The Quartos, if Steevens's reprint is to be trusted, and the Var. 1821, read *thou would'st*.—*Editor*.

I say *seems*, for it is a doubtful matter. Note that the Folio has,—

“That Harry duke of Herford, Rainald lord Cobham.”

In Daniel's *Civil Wars*, where this name occurs frequently, it is always written—*metri gratia*, Daniel being a philologist as well as a poet—*Herford*, though in the marginal contents, p. 16, the only place where I have found the name occurring there, it is *Hereford*. Knight, on K. R. II, i, 1, line 3, Cabinet ed., has: “In the old copies this title is invariably spelt and pronounced *Herford*.” Not invariably in the Folio, if the reprint is correct in this point; *Hereford* occurs seven times in the first two acts, the only part of the play in which the name appears, inasmuch as throughout the three latter acts Henry is designated as Bolingbroke.

In Hardyng's *Chronicle* the word is always written Herford or Harford. It is constantly Herford, as a disyllable, in Daniel's *Civile Warres*. Perhaps it is worth while to add, that one of the passages in the Folio in which it is spelt *Hereford*, is the line above quoted,—

“Tends that thou 'dst speake,” &c.

Colevile, 2 K. H. IV, iv, 3, is a trisyllable,—

“Send Colevile, with his confederates,
To York, to present execution.”

Hence I would read, *ib.*,—

“So shall you be still Colevile o' th' dale;”

that is, supposing that Falstaff winds up his speech with a line of verse, of which the words bear some appearance.

In French speeches or phrases, such as occasionally occur in Shakespeare, the final *e*, or *es*, now mute, is usually sounded. K. H. V, iii, 5,—

“*Dieu de batailles* ! where have they this mettle?”

King John, v, 2,—

“Have I not heard these islanders shout out
Vive le roy ! as I have bank’d their towns.

I have noticed an exception, K. H. V, iv, 5,—

“Reproach and everlasting shame
 Sits mocking in our plumes.—*O meschante fortune !*”

In the French names *Jaques*, *Parolles*, *Marseilles*, the same rule holds without exception. As You Like It, ii, 1,—

“The melancholy Jaques grieves at that.”

All’s Well, &c. iii, 4, near the beginning,—

“I am St. Jaques’ pilgrim, thither gone.”

5,—

“There’s four or five, to great St. Jaques bound.”

Unless the following, K. H. V, iv, near the end, be an exception,—

“Jaques of Chatillon, admiral of France ;”

perhaps we should read *Jaques Chatillon*.

So Beaumont and Fletcher, Love’s Cure, v, 3, vol. ii, p. 175, col. 2, Moxon,—

“Shalt have a new chain, next St. Jaques’ day.”

Rule a Wife, &c. iv, 3,—

“Why, then St. Jaques ! hey ! you’ have made us all, sir.”

All’s Well, &c., ii, 3, towards the end,—

“O my Parolles, they have married me.”

iii, 2,—

“A servant only, and a gentleman
 Which I have some time known.

Countess.

Parolles, was’t not ?”

iv, 3,—

“Rust, sword ; cool, blushes ; and, Parolles, live
 Safest in shame.”

iv, 4,—

“His grace is at Marseilles, to which place,” &c.

Taming of the Shrew, ii, 1,—

“———— besides an argosy

That now is lying in Marseilles’ [s] road.”

So Massinger has Marseillès in the Unnatural Combat, *passim*.

This explains the errors in the French dialogue, K. H. V, iii, 4, folio, p. 79, col. 2, *arma, roba*, &c. Hence, too, the corruption *sink-a-pace* from *cinque-pace*, T. N., i, 3,—

“I would not so much as make water but in a sink-a-pace.”

Jonson, Magnetic Lady, v, 2, Gifford, vol. vi, p. 99,—

“O! give you joy, mademoiselle Compass.”

Spenser, F. Q., book iv, canto iv, st. xxxix,—

“*Salvagesse sans finesse*, shewing secret wit.”²

So Massinger has Beaumelle as a trisyllable, Fatal Dowry, *passim*. Even so late as the epilogue to Dryden and Lee’s *Ædipus*, 1678, we find,—

“A weight that bent even Seneca’s strong muse,
And which Corneille’s shoulders did refuse.”

Rouen, in K. H. VI (Folio *Roan*), is usually a monosyllable. *Lewis* is always a monosyllable. In K. John, ii, 1, we have indeed, according to the ordinary text,—

“Lewis, determine what we shall do straight.”

But the Folio has KING *Lewis*, &c.; whence Knight has properly restored, as Malone had already suggested,—

“King,—Lewis,—determine,” &c.

² This quotation, however, exhibits both the rule and the exception.—*Ed.*

In the same manner the comma has slipt out, *Macbeth*, i, 2, init. stage direction, folio, p. 131, col. 1. Enter *King Malcome, Donalbain, Lenox, &c.* iii, 1, p. 139, col. 1. Enter *Macbeth as King, Lady Lenox* [*i. e. Lady (Macbeth), Lenox*], *Rosse, &c.*; and so 1 K. H. VI, init. p. 96, col. 1. [In Shirley's *Love Tricks*, ii, 1, near the end, vol. i, p. 24, ult. "Sirrah clothes, rat of Nilus' fiction, monster, golden calf," &c., in the old edd. (see Gifford's note) *rat of Nilus fiction*—I think we should point, *rat of Nilus, fiction, &c.*] The converse error also occurs sometimes in the stage directions; see *Merry Wives of Windsor*, i, 4, p. 42, col. 1; iii, 4, p. 51, col. 2, init. All's Well, &c. ii, init. Collier, however, in the passage of K. J., adheres to the common reading. In 3 K. H. VI, iii, 3, we have,—

"Nay, mark how Lewis stamps, as he were nettled;"

but this scene is evidently by the original author of the *Contention*; who also *disyllabizes Lewis* in two other passages; same part, iii, 1, according to Knight's arrangement,—

"For Lewis is a prince soon mov'd with words."

iv, 1,—

"And Lewis, in regard of his [*of's*] sister's wrongs;
Is join'd with Warwick;"

though in all other places, like the generality of the poets of that age, he makes it a monosyllable. Even in iii, 3, we should perhaps scan,—

"Nay, mark | how Lewis | stamps, as | h' were net | tlëd."

(In K. H. V, i, 2, folio, p. 71, col. 1, *passim*, it is printed *Lewes*; and so in K. John, *passim*. In Machin and

Markham's *Dumb Knight*, Dodsley, vol. iv, p. 377, the prefatory Address to the Reader is signed *Lewes Machin.*) Harrington's *Ariosto*, xiv, vii,—

“King Lews of France had need in time prepare.”

xiii, lvii,—

“Daughter to Lews the twelfe king of that name.”

Sidney, *Astrophel and Stella*, Sonnet lxxv,—

“That witty Lewis to him a tribute paid.”

Fletcher and Shirley, *Little French Lawyer*, i, last scene,—

“————— Have you learnt the place
Where they are to encounter?

Nurse. Yes, 't is where

The duke of Burgundy met Lewis th' Eleventh.”

Daniel, *Civil Wars*, book i, st. xvi, ed. 1623,—

“Henrie his son is chosen king, though young,
And *Lewes* of France (elected first) beguil'd ;”

but in the margin it is written *Lewis*.

(Compare, as to the spelling, the family names, *Lewis* and *Lewes*. Town of *Lewes*, *unde*? Play of the Battle of Alcazar, Dyce's *Peele*, 2d ed. vol. ii, p. 113, a Portuguese word,—

“*Lewes* de Silva, you shall be despatch'd.”

On the other hand, Beaumont and Fletcher, *Noble Gentleman*, ii, 4, towards the end, vol. ii, p. 271, col. 2, Moxon :

“————— Henry then, and Philip,
With *Lewis*, and his son a *Lewis* too.”)

II. III.

Words such as *JUGGLER*, *TICKLING*, *KINDLING*,
ENGLAND, *ANGRY*, *CHILDREN*, and the like,
 are—as is well known—frequently pronounced by the
 Elizabethan poets as though a vowel were interposed
 between the liquid and the preceding mute: *e. g.*

As You Like It, ii, 2,—

“The parts and graces of the wrestler.”

Taming of the Shrew, ii, 1,—

“While she did call me rascal fiddler,
 And twangling Jack.”

Comedy of Errors, v, 1,—

“These two Antipholus’s [*lus*’] these two so like,
 And these two Dromios, one in semblance,—
 Besides her urging of the wreck at sea,—
 These are the parents to these children,
 Which accidentally are met together.”

K. R. II, iv, 1,—

“Than Bolingbroke’s return to England.”

2 K. H. IV, iv, 1,—

“A rotten case abides no handling.”

All’s Well, &c., i, 1,—

“————— my imagination
 Carries no favour in ’t, but Bertram’s.”

So write; not *in it*; and so folio, Timon, iii, 5, rhyme,—

“To be in anger is impiety;
 But who is man, that is not angry?”

Winter’s Tale, i, 2, as emended by me in *Shakespeare*,—

“————— Dost think
 I am so muddy, so unsettled,
 T’ appoint myself,” &c.

In Much Ado, &c., iii, 1, init.—

“Good Margaret, run thee to the parlour.”

(al. run thee *into* the parlour.) I suspect there is something wrong. (This would belong to the same class as *pearl, form, adorned, &c.*, which might form a distinct article.) Sonnet lxvi,—

“And strength by limping sway disabled.”

And so I imagine K. H. VIII, iv, 1 (see *Shakespeare*),—

“————— where a finger
Could not be wedg'd in more ; I 'm stifled
With the mere rankness of their joy.”

Troilus and Cressida, i, 3,—

“And what hath mass, or matter, by itself
Lies, rich in virtue, and unmingled.”

K. R. III, iv, 4,—

“Yet thou didst kill my children.”

The line is incomplete ; perhaps *my* HARMLESS *children*, or some better epithet.

This takes place most commonly, as in the above instances, at the end of a line, more especially when that line closes a sentence ; it occurs frequently, however, in the body of the verse.

Midsummer Night's Dream iii, 2,—

“O me ! you juggler ! you canker blossom !”

Two Gentlemen of Verona ii, 4,—

“And that hath dazzled my reason's light.”

1 K. H. IV, v, 2,—

“Lord Douglas, go you and tell him so.”

In Antony and Cleopatra, v, init.,—

“Go to him, Dolabella, bid him yield ;
Being so frustrate, tell him, he mocks *us* by
The pauses that he makes ;”

the italicised words were added by Malone. Can a good sense be made out of the original reading? the play of words seems a very strong argument in its favour; indeed, it seems impossible that this should be accidental. So—though it seems hardly worth while to accumulate instances of the same word used in the same manner—Middleton, &c., *Old Law*, v, 1; Moxon's *Massinger*, p. 439, col. 1,—

“The law that should take away your old wife from you
Is void and frustrate: so for the rest, &c.”

Marlowe, *K. E. II*, Dodsley, vol. ii, p. 324,—

“What we confirm, the king will frustrate.”

Timon, iii, 5,—

“Call me to your remembrances.

3 *Sen.*

What?”

Winter's Tale, iv, 3,—

“Grace, and remembrance, be to you both.”

(Middleton and Rowley, *Fair Quarrel*, iii, 1,—

“Blessed remembrance in time of need!”

And at the end of the line, Fletcher, *Maid's Tragedy*, ii, 1,—

“———— the lustre of whose eye
Can blot away the sad remembrance
Of all these things.”

Scornful Lady, iv, 2.

“———— for shirts, I take it,
They 're things worn out of their remembrance.”

Ford, *Lover's Melancholy*, v, 1, p. 23, col. 1, Moxon,—

“———— how we parted first,
Puzzles my faint remembrance—but soft—
Cleophila, &c.”

Shirley, Love Tricks, ii, 2, early in the scene,—

“Felice, thy poor sister thou recallest
To sad remembrance; but heaven, alas!
Knows only where she is.”)

Troilus and Cressida, iv, 2,—

“Good, good, my lord; the secrets of nature
Have not more gift in taciturnity.”

Here the critics in the Var. suppose a corruption; although it would be just as reasonable to correct the following passages: Marlowe, K. E. II, v, 6 [vol. ii, p. 285, ed. Dyce.—*Ed.*],—

“Whether thou wilt be secret in this.”

3. [vol. ii, p. 274, ed. Dyce.—*Ed.*]

“Well, do it bravely, and be secret.”

Middleton, &c., Fair Quarrel, iii, 2, Dyce, vol. iii, p. 499,—

“Tush, that’s a secret; we cast all waters.”

Beaumont and Fletcher, Wit without Money, v, 1, near the end, Moxon, vol. i, p. 204, col. 2, init,—

“And hark you, sir! be secret and speedy!”

Drayton, Legend of Robert Duke of Normandy, 1619, p. 324,—

“Thus let I treason secretly in.”—

It is more remarkable in Drayton, as he is sparing of this usage. And at the end of a line, Jonson, Sejanus, v, 7, Gifford, vol. iii, p. 134,—

“But you must swear to keep it secret.”

Play of the Spanish Tragedy, iii, Dodsley, vol. iii, p. 171 (p. 146, ed. 1825),—

“Bid him be merry still, but secret.”

iv, p. 183 (p. 156, ed. 1825),—

“To smooth and keep the murder secret.”

Ford, *Love's Sacrifice*, ii, 1, p. 81, col. 2,—

“Yet trust me, sir, I'll be all secret.”

Cartwright, *Ordinary*, i, 2, Dodsley, x, 176,—

“Thy yokefellow must know all thy secrets.”

The passage in the *Troilus and Cressida* is indeed worth noticing, as occurring in one of Shakespeare's latest plays ; for in them the usage in question—as well as many other ancient modes of pronunciation, which were still retained, but were in the course of becoming obsolete—is comparatively rare.³ *Othello*, ii, 3,—

“'Tis monstrous—Iago, who began it?”

Drayton (who, according to his manner of marking a doubtful pronunciation by the spelling, writes *monsterous*), *Epistle of Matilda to K. J.*, 1619, p. 125,—

“And in a Fountaine, Biblis doth deplore
Her fault so vile and monsterous before.”

Chapman, *Odyss*, ix, p. 133,—

“———— in which kept house
A man, in shape immane and monsterous.”

Dubartas, ii, i, iii, p. 97, col. 2,—

“—————— dire Cerberus,
Which on one body beareth (monsterous)
The heads of dragon, dog, ounce, bear, and bull,” &c.

There is also a third spelling, *monstruous*.

Surrey, Translation of *Æn.* iv, Dyce, p. 169,—

“But of hard rocks mount Caucase monstruous
Bred thee.”

³ It was, probably, this gradual change in pronunciation that caused this passage and those in *All's Well*, &c., and *Antony and Cleopatra*, to be altered in Mr. Collier's copy of the second Folio, and possibly in the MSS. from which those readings may have been taken.—*Ed.*

As Spenser also spells it, *Fairy Queen*, book i, canto ii, st. xli,—

“Her neather parts misshapen monstrous.”

Book ii, canto xii, st. lxxxv,—

“Now turned into figures hideous,
According to their minds like monstrous.”

So *monstruositie* occurs in the folio Shakespeare, *Troilus and Cressida*, iii, 2, 15th page of the play, col. 1,—

“This is the monstruositie in love, Lady,” &c.

So Beaumont and Fletcher also use *monstrous*, *Honest Man's Fortune*, iv, 2, vol. ii, p. 493, col. 1,—

“In men that are the matter of all lewdness,
Bawds, thieves, and cheaters, it were monstrous.”

King and No King, i, 1, vol. i, p. 53, col. 2,—

“————— Speak, speak, some one of you,
Or else, by heaven—

1 *Gent.*

So please you—

Arb.

Monstrous!

I cannot be heard out,” &c.

Cupid's Revenge, v, 3, near the end of the play, vol. ii, p. 404, col. 1, antepenult,—

“Monstrous woman! Mars would weep at this,
And yet she cannot.”

Wildgoose Chase, iii, 1, vol. i, p. 553, col. 1,—

“————— You are angry,
Monstrous angry now, grievously angry.”

King Lear, v, 1, is not in point,—

“Sir, you speak nobly.

Reg.

Why is this reason'd?”

For *nobly* is contracted from *noblely*.

Play of Lust's Dominion, iv, 3,—

“For her sake will I kill thee nobly.”

Jonson, *Sejanus*, i, 1,—

“———— methinks he bears
Himself each day more nobly than other.”

And perhaps Beaumont and Fletcher's *Spanish Curate*,
iii, 4, vol. i, p. 171, col. 2,—

“I am a gentleman nobly descended ;”

gentleman is a disyllable ; *see* Art. 34, below. Heywood,
Woman Killed with Kindness, Dodsley and Reeds' *Old*
Plays, vol. vii, p, 254,—

“She is well born, descended nobly.”

R. Brome, *Jovial Crew*, iii, 1, Dodsley, vol. x, p. 326,—

“You shall most nobly engage his life
To serve you, sir.”

So I would arrange ; for the whole of this dialogue is
in verse, except Oliver's first speech, and his *aside*, “The
bravest method,” &c. And so in similar words, Shirley,
Triumph of Peace, Gifford, vol. vi, p. 269,—

“————a rare and cunning bridle,
Made hollow in the iron part, wherein
A vapour subtly convey'd, shall so
Cool and refresh a horse, he shall ne'er tire.”

In Jonson, *Catiline*, v, 6, Gifford, vol. iv, p. 345, it is
spelt at length,—

“Good Caius Cæsar here hath very well
And subtly discours'd of life and death.”

In Cartwright, *Retrosp.* vol. ix, p. 168, *Poems* (Considera-
tion), p. 259, ed. 1651, the contracted form is printed
subt'ly,—

“———— whom thou
Hast made a man of sin, and subt'ly sworn
A vassal to thy tyranny.”

Compare Lord Brooke's spelling, *Alaham*, ii, 2, p. 27, ed. 1633,—

“So tickely unworthiness doth stand ;”

i.e, *tickelly*, *ticklely*, from *tickle*, precarious ; yet in the Prologue, p. 3, we have,—

“And idly forget all here below.”

Dubartas, ii, i, 1, p. 82, col. 1,—

“God would that, void of painful labour, he
Should live in Eden ; but not idlely.”

Idly too is frequently written at length, even when pronounced as a disyllable. *Comedy of Errors*, iv, 4, folio, p. 96, col. 1,—

“God helpe, poor souls, how idlely doe they talke.”

K. John v, 1, p. 18, col 2,—

“Mocking the ayre with colours idlely spread.”

K. R. II, v, 2, p. 42, col. 1,—

“Are idlely bent on him that enters next.”

T. N. Kinsmen, ii, 2, Moxon's Beaumont and Fletcher, vol. ii, p. 560, col 1,—

“For when the west wind courts her gently.”

And so Middleton and Rowley, *Changeling*, iv, 1, Dyce, vol. iv, p. 266,—

“———— About midnight
You must not fail to steal forth gently,
That I may use the place.”

Shirley, Chabot, v, 2, towards the end, Gifford and Dyce, vol. vi, p. 157,—

“Again I confess all, and humbly fly to
The royal mercy of the king.
(———— and humbly
Fly to,” &c.)

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from such as *England, kindling, &c*, may be classed under the same head), i, 5.

“My thoughts are whirled like a potter’s wheel.”

Here *whirl’d* would, I think, be wrong; see another part of this article. By the way, in Peele’s *Edward I*, Dyce, vol. i, p. 110 (p. 113, 2d ed.)

“Sending whole countries of heathen souls
To Pluto’s house;”

the sense, though not the metre, requires *centuries*. P. 123, (p. 127, 2d ed.)

“————— She vaunts

That mighty England hath felt her fist.”

Beaumont and Fletcher, *Spanish Curate*, ii, 2, Moxon, vol. i, p. 163, col. 1,—

“When good thoughts are the noblest companions.”

Drayton, *Moses*, B. iii, 167,—

“For even in the impossiblest thing

He most delights his wondrous works to show.”

Apropos of which, I note in *Hudibras*, iii, 1, 439, Cooke’s edit.,—

“And all in perfect minutes made,
By th’ *ab’lest* artist of the trade.”

Henry occurs as a trisyllable equally often in both situations, if I mistake not; and is the only word of this class that does. In Shakespeare’s genuine plays it is perhaps uniformly a word of three syllables. In 2 K. H. VI, i, 1,—

“Suffolk concluded on the articles;

The peers agreed; and Henry was well pleas’d

To change two dukedoms for a duke’s fair daughter.”

I suspect that *was* ought to be expunged. (Bishop Corbet’s *Journey into France*, *ad f.*,—

“Unless that he would greater be
Than was his father, Henery.)

Ordinance is in fact *ordinance*.

K. Lear, iv, 7,—

“To stand
In the most terrible and nimble stroke
Of quick, cross lightning? to watch (poor *perdue*!)
With this thin helm?”

Is not *lightning* a trisyllable? Pronounce, I think, *pérdue*; the flow of the verse shows this; and the instances I have met with of the use of the word mostly agree with this supposition. Beaumont and Fletcher, *Little French Lawyer*, ii, 3, Moxon, vol. i, p. 418, col. 2,—

“These are trim things. I am set here like a *perdue*,
To watch a fellow that has wrong’d my mistress.”

Suckling, *Supplement of Verses to Shakespeare* (Richardson’s *English Dictionary*),—

“There lay this pretty *perdue*, safe to keep
The rest o’ th’ body, which lay fast asleep.”

Beaumont and Fletcher, *Loyal Subject*, i, 1, *ib.* (Moxon, vol. i, p. 314, col. 1),

“How stand you with him, sir?
The. A *perdue* captain,
Full of my father’s danger.”

In Cartwright’s *Ordinary*, ii, 1, quoted by Steevens on the passage in Shakespeare, we have, however,—

“Either doth serve, I think. As for *perdues*,” &c.

And in Webster, *Appius and Virginia*, i, 2; Dyce, ii, 155, ult., we have,—

“————— fear no alarms
Given in the night by any quick *perdue*.”

And in Chapman and Shirley's Ball, iv, 3,—

“Your outworks and redoubts, your court of guard,
Your sentries and perdues, sallies, retreats,
Parlies, and stratagems.”

Instances of *lightning* as a trisyllable. Peele, David and Bethsabe, Dyce, i, 307 (2d ed. vol. ii, p. 60),—

“To sin our feet are wash'd with milk of roses,

(Ed. 2, *roes*. A strange passage.)

And dried again with coals of lightning.”

(Ita ap. Dyce). Play of Tamburlaine the Great, pt. I, iii, 2,—

“And from their shields strike flames of lightning.”

Marlowe, Faustus, ii, 1, near the end (Dyce, vol. ii, pp. 35-106),—

“The framing of this circle on the ground
Brings thunder, whirlwinds, storm,⁵ and lightning.”

Webster, White Devil; Dyce, vol. i, p. 145,—

“———— Reach the bays,
I'll tie a garland round about his head;
T'will keep my boy from lightning. This sheet
I have kept this twenty year.”

Middleton, Any Thing for a Quiet Life, v, 3, Dyce, vol. iv, p. 499,—

“The place I speak of has been kept with thunder,
With frightful lightnings, amazing noises.”

Glapthorne, Lady's Privilege, *Retrosp.* vol. x, 143,—

“———— I would enforce it to his heart;
Through which the mounting violence of my rage
Would pierce like lightning.

⁵ The first edition reads,—

“Brings whirlwinds, tempests, thunder, and lightning.”

Ed.

Chrisea.

I believe

That, in some trivial quarrel to redeem
My fame, should scandal touch it, you would fight,
Perhaps, to show your valour ; but I have," &c.

Qu. *I do believe*, which perhaps improves the sense also (note also the stop after *lightning*, in which situation it is more likely to be lengthened) ; but I am not sure that G. would have objected to an eight-syllable line. Cary had noticed this ; Tr. of The Birds,—

“ And fiery levin-brands of Jove,
And the white-vollied lightning.”

Witness. Two Gentlemen of Verona, iv, 2,—

“ Say, that she be ; yet Valentine, thy friend,
Survives ; to whom, thyself art witness,
I am betroth'd.”

Webster, Appius, &c., iv, 1 ; Dyce, vol. ii, p. 218,—

“ Here's witness, most sufficient witness.”

Devil's Law-case, ii, 3 ; Dyce vol. ii, p. 72,—

“ I do call any thing to witness.”

Ed. i, of Hamlet 1603 (late reprint),—

“ And that in soul we sorrow for his death,
Yourself ere long shall be a witness.”

This edition, however, is *very* carelessly got up. (It need scarcely be observed, that in the Elizabethan writers generally, all sorts of archaisms grow gradually rarer, as we pass from the age of Marlowe and Peele downwards.)

Words in *-ness* formed from adjectives, as *sickness*, *brightness*. I know not whether there is any unambiguous instance of this in Shakespeare.

1 K. H. IV, iv, 1, if nothing be lost,—

“He writes me here, that inward sickness,—
And that his friends by deputation
Could not so soon be drawn;” &c.

The dropping out of a word at the end of a line is not altogether unfrequent in the Folio, A and C. iii, 7,—

“—————A good rebuke,
Which might have well becom'd the best of men,
To taunt at slackness.—Canidius, come,
We'll fight with him by sea.”

Cymbeline, v, 5,—

“————— Heard ye all this, her women?

La. We did, so please your highness.

Cym. Mine ears

Were not in fault,” &c.

Hamlet, ii, 2, possibly,—

“Fell to a sadness, then into a fast,
Thence to a watch, thence to a weakness,
Thence to a lightness; and, by this declension,
Into the madness wherein now he raves,
And all we wail for.”

(In the corresponding passage of the Hamlet of 1603 *into* and *unto* seem more than once to have usurped the place of *to*,—

“He straightway grew into a melancholy,
From that vnto a fast, then vnto distraction
Then into a sadnesse, from that vnto a madnesse,
And so by continuance and weakenesse of the braine
Into this frensie—.”))

So *in* and *into* are interchanged T. and C. i, 3. These interchanges are frequent,—

“Then every thing includes itself in power,
Power into will, will into appetite.”

In the passage of Hamlet, however, I rather suspect that we should write,—

“————— thence *to* a weakness, thence
Into a lightness.”

Other writers. Lord Brooke, Sonnet C., Works, 1633, p. 246,—

“Such as in thicke depriving darkenesse
Proper reflexions of the error be.”

Marston, Insatiate Countess (execution scene), Lamb's *Specimens*, i, 90,—

“I have liv'd too long in darkness, my friend.”

Webster, Appius, &c., v, 3, Dyce, ii, 239,—

“Hurry me to this place of darkness.”

In Peele, Arraignment of Paris, ii, 2, (rhyme); we have,—

“If thou aspire to wisdom's worthiness,
Whereof thou mayst not see the brightness.”

This, however, may be an instance of the anomalous kind of rhyme noticed in *Shakespeare*; for although two syllables are wanting before *brightness*, yet Peele has deviated in other ways from the rules of this rhyme. Beaumont and Fletcher, Spanish Curate, iv, 4, Moxon, vol. i, p. 174, col. i,—

“————— to find a way to mischief,
Though blind to goodness.

Oct. Here comes Don Jamie,
And with him our Ascanio.”

Can *here* possibly be a disyllable? Laws of Candy, iii, 2, Moxon, vol. i, p. 378, col. i,—

“————— wherein would ye
Come nearer to the likeness of God,
Than in your being entreated?”

Honest Man's Fortune, i, 1, Moxon, vol. ii, p. 476, col. 2,—

“I should turn thee away ungratified
For all thy former kindness, forget
Thou ever didst me any service.—’Tis not fear
Of being arrested,” &c.

Kindnesses, I imagine. (Compare Cymbeline, i, 7, “he is one, &c., to whose kindnesses I am most infinitely tied.”)

Second Maiden's Tragedy, i, 2, *O. E. Drama*, p. 13,—

“I am so jealous of your weaknesses,
That rather than you should lie prostituted

(Read *prostrated* ; see context.)

“Before a stranger's triumph, I would venture,” &c

Weaknesses occurs again, iv, 1, p. 58 ; but in the above passage *weakness* seems to be required. Daniel, Philotas, i, 1, Poems, ed. 1623, p. 192,—

“———— Can I shake off the zeal
Of such as do out of their kindness
Follow my fortunes in the commonweal ? ”

Something *may* be lost here, for omissions, I suspect, are frequent in this edition ; but it is not likely. In iv, 3, p. 234,—

“Philotas, what ! a monarch, and confess
Your imperfections, and your weakness ? ”

we should read *weaknesses*. (This collection by the way is scandalously printed.) Dubartas, ii, iv, ii, p. 225, col. 2,—

“This mighty fish, of whale-like hugeness,
Or bigger-bellied, though in body less.”

Qu. *huginess* from *hugy*.

I rather think that this usage is confined to the earlier writers of the age ; nor have I met with any certain instances of it, except in the case of *darkness*, as exem-

plified above in Lord Brooke, Marston, and Webster. I do not here speak of *witness*.

Shortly, deeply, &c., as trisyllables. K. R. III, iv, 4, would seem to be an instance of this,—

"I go.—Write to me very shortly,
And you shall," &c.

But I suspect some kind of error. Winter's Tale, ii, 3,—

"He straight declin'd, droop'd, took it deeply."

I suspect we should write and arrange,—

“———— to see
His nobleness! Conceiving the dishonour
Of's mother, he straight declin'd,” &c.

Possibly however, as in many other passages of this play, something is lost. Measure for Measure, ii, 4,—

"Say you so? then I shall pose you quickly."

If all is right, pronounce *Say'so*, as *pray* for *pray you*, &c.; but qu. whether we should not arrange and write,—

“As to put mettle in restrained means
To make a false one.

Isabella. 'T is set down so in heaven,
But not on earth.

Angelo. Yea, say you so? then I
Shall pose you quickly."

(*i. e.* Do you argue with me? nay, then, &c.) Compare Winter's Tale, iv, 3.

"*Perdita*. One of these is true:
I think, affliction may subdue the cheek,
But not take in the mind.

Camillo. Yea, say you so ?
There shall not at your father's house, these seven years
Be born another such."

He is struck, as in the present case, with the unexpected wisdom of the remark. Cymbeline, i, 6,—

“Which are the movers of a languishing death,
But, though slow, deadly.

Queen. I wonder, doctor,
Thou ask'st me such a question.”

We should read, I imagine, *I DO wonder*. There are several instances, in this part of the Folio Cymbeline, of the omission of single words. 1 K. H. IV, i, 3,—

“And that same greatness too which our own hands
Have help to make so portly.

North. My lord,” &c.

Perhaps, *My GOOD lord*, as below, where he resumes his interrupted speech. Tempest, iii, 3,—

“They vanish'd strangely.

Seb. No matter, since
They've left their viands behind.”

I believe, however, that in all these passages there is some corruption or misarrangement. And so also, I think, of almost all the following, from Shakespeare's contemporaries.

Play of the Battle of Alcazar, ii, Dyce's Peele, vol. ii, p. 32 (p 114, 2d ed).

“Frankly tell me, wilt thou go with me.”

Carew, *Translation of Tasso*, canto, v, *Retrospective*, vol. iii, p. 46; here there is no error,—

“Come he to his restraint in liberty,
What may be to his merits, I consent;
But if he this disdain, and stiffely
(Well wot I his untamed hardiment)
Do you to bring him your best care apply.”

Perhaps this usage was considered obsolete and *Saturnian*,

and for that reason generally avoided by the poets of the age ; for Carew is *archaic* in another respect also, namely, in frequently ending his lines with such words as *mountains, forésts, &c.* In this, I imagine, like Fairfax, who sometimes employs the same accentual licence, he imitates Spenser. Beaumont and Fletcher, *Custom of the Country*, iii, 5, Moxon, vol. i, p. 119, col. 2,—

“ ——— Is ’t possible
There should be hopes of his recovery,
His wounds so many and so deadly ? ”

Noble Gentleman, v, 1, Moxon, vol. ii, p. 278, col. 2,—

“ ——— Antony,
Help me to take her gown off quickly,
Or I ’ll so swinge you for ’t.”

Here I conjecture we should write and arrange,—

“ ——— quickly, or
I will so,” &c.

The other passage must surely be corrupt in some way ; for Beaumont and Fletcher, supposing that they tolerated the *catalectic* line at all, would scarcely have admitted it in such a place as this. T. N. K., ii, 1, Moxon, vol. ii, p. 559, col. 1,—

“ ————— we shall die,
Which is the curse of honour, lastly
Children of grief and ignorance.”

Read,—

“ ————— we shall die,—
Which is the curse of honour,—*lazily*,
Children of,” &c.

Little French Lawyer, iv, 5, Moxon, vol. i, p. 432, col. 1,—

“ Get you off quickly, and make no murmurs.”

Valentinian, i, 2, near the end. Moxon, vol. i, p. 440, col. 2,—

“She’ has almost spoil’d our trade.

Ard.

So godly!

This is ill breeding, Phorba.”

Ford, Love’s Sacrifice, iv, 1, Moxon, p. 90, col. 1, ult.,—

“And it becomes my lord most princely.”

Princely-like, I conjecture.

Adjectives in — *less*. Wilkins, Miseries of Enforced Marriage, ii, Dodsley, vol. v, p. 35,—

“Thou hast no tongue to answer no, or I [read *ay*],
But in red letters writes [for *writ’st*] *for him I die*.
Curse on his traiterous tongue, his youth, his blood,
His pleasures, children, and possessions!
Be all his days like winter, comfortless!
Restless his nights, his wants remorseless!” [*i.e. unpitied.*]

The four lines immediately following are also in rhyme. This, like the preceding, is very rare. The following seems to be an instance; Contention of the Houses, p. 1, iii, 2, Knight,—

“Oft have I seen a timely parted ghost,
Of ashy semblance, pale and bloodless;
But lo the blood is settled in his face,” &c.

Glaphorne, Albertus Wallenstein, iii, 3, *Old English Drama*, vol. ii, p. 43,—

“I do beseech you, by your love, your mercy,
Look on my innocent love, more spotless
Than are the thoughts of babes that ne’er knew foulness.”

Perhaps indeed Glaphorne may have written, “*I do beseech you — To look UPON my,*” &c.; or there may be an error elsewhere; for the play seems to be very carelessly printed.

A. and C. i, 1, can hardly be in point,—

“We stand up peerless.

Cleo.

Excellent falsehood!”

however the metrical difficulty is to be obviated.

The following passages are worth noticing; some of them are puzzling. Timon, iv, 3, is doubtless corrupt,—

“———— Common mother! thou,
Whose womb unmeasurable, and infinite breast,
Teems, and feeds all; whose self-same mettle,
Whereof thy proud son, arrogant man, is puffed,
Engenders the black toad, and adder blue,” &c.

Perhaps Shakespeare wrote,—

“———— whose self-same mettle, *that*
Whereof,” &c.

T. N. K. v, 1, Moxon, vol. ii, p. 575, col. 2,—

“———— who do bear thy yoke
As 't were a wreath of roses, yet is heavier
Than lead itself, stings more than nettles:
I have never been foul-mouth'd against thy law,” &c.

Write and arrange,—

“———— stings more than nettles: I
Have never been,” &c.

For the Folio Beaumont and Fletcher of 1679, has,—

“I have never,” &c.

Compare K. Lear, i, 1, folio, p. 283, col. 2,—

“———— What sayes our second daughter?
Our dearest Regan, wife of Cornwall?

Reg. I am made of that selfe-mettle as my sister.”

p. 284, col. 1,—

“———— Good my lord,
You have begot me, bred me, lou'd me.
I return those duties backe as are right fit.”

So Beaumont and Fletcher, *Beggars' Bush*, v, 1, Moxon, vol. i, p. 288, col. 2,—

“Lording, I'll look for 't. A rude woodman!
I know how to pitch my toils, drive in my game,” &c.

ii, p. 230, col. 2,—

“My gracious sister! worthiest brother!
Vand. I'll go aloft, and have the bonfire made,” &c.

Philaster, ii, 3, Moxon, vol. i, p. 34, col. 1,—

“Then, Madam, I dare swear he loves you.
Are. Oh you're a cunning boy, and taught to lie,” &c.

Arrange,—

“———— A rude woodman! I Know how, &c.
———— worthiest brother!—*Vand.* I Will go aloft, &c.
———— he loves you.—*Are.* Oh, You are a,” &c.

W. T. v, 3,—

“————— scarce any joy,
Did ever so long last; no sorrow,
But kill'd itself the sooner.”

Perhaps we should read (*but* having absorbed *it* :)

“————— no sorrow, but
It kill'd itself the sooner.”

Macbeth, i, 4,—

“————— My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow.—Sons, kinsmen, thanes,
And you,” &c.

Macbeth, like the *W. T.*, is suspicious.

Second Maiden's Tragedy, i, 2,—

“Yet there is [*there's*] a date set to all sorrows.”

It seems scarcely possible that *sorrow* should ever have

been a trisyllable. Jonson, *Masque of Time Vindicated*, Gifford, vol. viii, p. 13,—

“These are mere monsters.

Nose.

Ay, all the better.”

Beaumont and Fletcher, *Captain*, iii, 4, Moxon, vol. i, p. 632, col. 1,—

“————— the next

I seize upon shall pay their follies

To the last penny.”

Something is lost. Lord Brooke, *Mustapha*, 4th Chorus, ed. 1633, p. 141 (a seven-foot line)—

“Nor can beyond deprivings all⁶ their knowledge extend.”

Scarcely *knowledges*.

Marlowe, *Transl. of Book I of Lucan*, Dyce,⁷ vol. iii, p. 471,—

“If any one part of vast heaven thou swayest,

The burden'd axles with force will bend.”

An error of the press, I suspect, for *with* THY *force*; *with* having swallowed up *thy*. T. and C. iii, 3,—

“———— and almost, like the Gods,

Does thoughts unveil in their dim cradles.”

My ear seems to dictate the arrangement,—

“Keeps pace with thought;

And almost, like the gods, does thoughts unveil

In their dumb cradles.”⁸

⁶ The old copy has *ill*, which is evidently corrupt.—*Ed.*

⁷ The edition spoken of here was not by Mr. Dyce, who has disavowed it in his preface to the edition of 1850. Mr. Dyce reads *thy*, no doubt from the original edition, and thus confirms Walker's conjecture.—*Ed.*

⁸ Mr. Collier reads *crudities* from the MS. alteration in his copy of the 2d Folio, but this reading is irreconcilable with *unveil* and *dumb*.—*Ed.*

(The turn of this passage, by the way, is like one in Statius, *Sylv.* v, 1, 76,—

“Vidit quippe pii juvenis navamque quietem,
Intactamque fidem, &c.

* * * *

———— vidit, qui cuncta suorum
Novit, et inspectis ambit latus omne ministris. [Domitianus sc.]
Nec mirum ; videt ille ortus obitusque ; quid Arctos,
Quid Boreas hybernus agat ; ferrique togæque
Consilia ; atque ipsam mentem probat.”)

Fletcher, *Faithful Friends*, v, 1, Moxon, vol. ii, p. 550,
col. 1,—

“Tullius’ fair hoard was made the cradle,
In which the devil and lust sate rocking him.”

Surely *hoard* is corrupt.

I subjoin the following instances of the same peculiarity, chiefly from Shakespeare’s contemporaries, or his immediate predecessors or successors. I have accumulated a great number of examples, in order to prove the general prevalence of this usage among the writers of Elizabeth and James’s time, and also that it was not confined—as, from a superficial acquaintance with the poets of that age, one might be led to imagine, and as some of the commentators seem to have thought—to a few particular words.

Play of Sir Clyomon, &c., Dyce’s *Peele*, vol. iii, p. 6,—

“As pearls taste to filthy swine which in the mire do moil.”

p. 114,—

“The child, when it is born, we elect to wear the crown.”

Turbervile's Poems, Chalmers, vol. ii, p. 622, col. 2,—

“An aged trot and tough
Did marrie with a lad :
Againe, a gallant Girl to
His Spouse a Graybeard had.”

Play of Tamburlaine, pt. i, v, 2, Dyce, vol. i, p. 107,—

“Earth, cast up fountains from thy entrails.”

As Beaumont and Fletcher, Sea Voyage, i, 1,—

“Though hunger gripes my croaking entrails.”

In Middleton, &c., Old Law, Dyce, vol. i, p. 22,—

“——— Tush! she shall
Allow it me, despite of her entrails ;”

we should read *SPITE of her*, &c.

Spenser indeed has, F. Q., book ii, canto xii, st. xxv,—

“Compared to the creatures in the sea's entrall.”

But this is not in point, being a mere Spenserian licence of accent. Wilkins, Miseries of Enforced Marriage, v, Dodsley, vol. v, p. 86,—

“His guts, his maw, his throat, his intrails.”

Tamburlaine, pt. ii, iv, 3, Dyce, vol. i, p. 194,—

“And blow the morning from their nostrils.”

Peele, Polyhymnia, Dyce, vol. ii, p. 126 (2d ed. p. 207),—

“The youngest brother, Mars his [*Mars's*] sworn man.”

Honour of the Garter, p. 137 (2d ed. vol. ii, p. 219),—

“——— behold with gentle eyes
My wit's poor worth, even for your noblesse,
Renowned Lord.”

(Male Dycius ; post *worth* ; see context.)

Spenser, F. Q., book ii, canto viii, st. xviii,—

“Prince Arthur, flowre of grace and noblesse.”

Peele, Arraignment of Paris, i, 3, vol. i, p. 12,—

“ ————— Clio
Lady of learning and of chivalry,
Is here arrived in fair assembly.”

K. Edw. I, p. 100 (2d ed. p. 104),—

“Nobles of Scotland, we thank you all.”

Play of the Contention of the Houses, p. II, ii, 6 (according to Knight's arrangement of the scenes),—

“Who kill'd our tender brother Rutland.”

Battle of Alcazar, attributed by Dyce to Peele, ii, vol. ii, of Peele, p. 27 (2d ed. p. 109),—

“So she, redoubling her former force,
Rang'd through the woods.”

(The following, though not exactly in point, may be noticed here. B. of A. *ib.* p. 34 (2d ed. p. 116),—

“I say, my lords, as the bishop said.”

v, p. 54, (2d ed. p. 136),—

“Labour, my lords, to renew our force.”

Greene, Orlando Furioso, Dyce, vol. i, p. 10,—

“And with my trusty sword Durandall.”

p. 41,—

“Lords of France, what would you more with me?”

In p. 40,—

“My daughter, lords? why she's exil'd ;”

write *she is*. T. Andron. iv, 2,—

“Why so, brave lords; when we *all* join in league,
I am a lamb: but if you brave the Moor,” &c.

Whence the *all*? it is not in the Folio (p. 45, col. 2) and I think the sense is better without it.⁹

⁹ *All* was first inserted in the 2d Folio.—*Ed.*

Play of the Contention, &c. pt. I, v. 1, Knight,—

“His sons, he saith, shall be his bail.

York. How say you, boys, will you not?

Edw. Yes, noble father, if our words will serve.

Rich. And if our words will not, our swords shall.”

In Beaumont and Fletcher, Captain, iv, 2, Moxon, vol. i, p. 635, col. 1,—

“———— that to my nature
I hate next an ill sword: I will do
Some strange brave thing now;”

read *I’U*.¹⁰ In Herrick, Hesperides, Clarke, vol. ii, under the class of Charms and Ceremonies, lxx,—

“A health to my girls,
Whose husbands may earls
Or lords be, granting my wishes;”

we ought perhaps to suppose a rustic or Saturnalian licence of pronunciation. For, in Beaumont and Fletcher, and Herrick, these archaisms are out of the question.) Marlowe, K. Edward II, Dodsley, vol. ii, p. 320,—

“Earl of Cornwall, king and lord of Man.”

Same Play, Dodsley, vol. ii, p. 345,—

“Letters! from whence?

Messenger.

From Scotland, my lord.”

Ib. Dodsley, vol. ii, p. 321,—

“And make him serve thee as thy chaplain.”

As Hall, Satires, book ii, sat. vi,—

“A gentle squire would gladly entertain
Into his house some trencher-chappelain.”

¹⁰ Walker here seems to tolerate a line of eight syllables in Beaumont and Fletcher.—*Ed.*

And book iv, sat. ii,—

“To feast some patron and his chappelain.”

Marlowe, K. Edward II, Dodsley, vol. ii, p. 334,—

“But cannot brook a night-grown mushrump.”

In Greene, Poems, Dyce, vol. ii, p. 313,—

“These three forewarned well mayst thou fly,”

I suspect that something is lost. Play of Lust's Dominion, v, 2,—

“*Queen.* She rule!

Eleazar. She rule? aye she.

Queen. A child to sway an empire! I am her protectress.”

Arrange,—

“She rule!—She rule? aye she. A child to sway
An empire! I am her protectress.”

Second Maiden's Tragedy, iv, 2,—

“Bring me the keys of the cathedral.”

Tourneur, Revenger's Tragedy, ii, 1, Dodsley, vol. iv,
p. 313,—

“A fellow of discourse—well mingled.”

(Dele — after *discourse*.)

Beaumont and Fletcher, King and No King, v, 4,
Moxon, vol. i, p. 75, col. 1,—

“To-day no hermit could be humbler
Than you were to us all.”

Middleton and Rowley, Spanish Gipsy, v, 3, Dyce, vol. iv,
p. 198,—

“————'las the nobleman
Grows angry.

Fer.

Not I, indeed I do not:—

But why d' ye use me thus?”

Middleton, Wisdom of Solomon, &c., Dyce, v, 381,—

“Care was my swaddling-clothes as well as cloth,
For I was swaddled and cloth'd in both.”

Witch, i, 2, Dyce, vol. iii, p. 266,—

“Knit with these charms and retentive knots.”

Women Beware Women, i, 2, Dyce, vol. iv, p. 529,—

“You’ re in another country, where your laws
Are no more set by than the cacklings
Of geese in Rome’s great Capitol.”

Play of 1 King Henry VI, i, 4, I think ;—

“The Duke of Bedford hath a prisoner,
Call’d the brave lord Ponton de Santrailes.”

Massinger, New Way to Pay Old Debts, Moxon, p. 306,
col. 1,—

“Now, for those other piddling complaints
Breath’d out in bitterness.”

Heywood, Downfal of Robert Earl of Huntingdon,¹¹
Lamb, ii, 254, rhyme,—

“At Court a flower or two did deck thy head ;
Now with whole garlands is it circled.”

Brome, Antipodes, Lamb, ii, 236,—

“Yes, in the days of Tarleton and Kemp.”

Beaumont and Fletcher, Nice Valour, iv, 1, Moxon, vol. ii,
p. 466, col. 2,—

“———— but gave his cuff
With such a fetch, and reach of gentry,
As if h’ had had his arms before the flood.”

Woman’s Prize, or the Tamer Tamed, iii, 1, Moxon,
vol. ii, p. 215, col. 2,—

“Imprimis, thou hast lost thy gentry.”

¹¹ This play was by Anthony Mundy. See Mr. Collier’s edition.—*Ed.*

This usage occurs comparatively seldom in Beaumont and Fletcher. Loyal Subject, ii, 5, Moxon, vol. i, p. 325, col. 1,—

“ ————— not one honey-bee,
That 's loaden with true labour, and brings home
Increase and credit, can 'scape rifling.”

Laws of Candy, iii, 3, Moxon, vol. i, p. 379, col. 2,—

“ Tell him how he has humbled the proud,
And made the living but a dead Erotia.”

Play of How a Man may Choose a Good Wife from a Bad, 1602, i, 1, Old English Drama, vol. i,—

“ My settled unkindness hath begot
A resolution to be unkind still.”

As *unsettled* in W. T., i, 2, before quoted.

Play of Locrine, iv, 1, near the end,—

“ Come, let us back to stately Troynovant,
Where all these matters shall be settled.”

Webster, Sir Thomas Wyatt, Dyce, vol. ii, p. 288,—

“ Out of this firm gate you may perceive,” &c.

(This play is very corrupt; but there is no appearance of error here.) Middleton, &c., Old Law, i, 1; Dyce, vol. i, p. 19; Moxon's Massinger, p. 418, col. 1,—

“ O yet in noble man reform it.”

(Where Gifford and Dyce repeat *reform*) ii, 1, Moxon, p. 421, col. 1,—

“ We love thy form first; brave clothes will come, man.”

Heywood, Rape of Lucrece, ii, 1,—

“ Our brother, now at home, sits dandled
Upon fair Tullia's lap.”

In the Play of The Merry Devil of Edmonton, Dodsley and Reed's Plays, ed. 1825, vol. v, p. 271,—

“No conjurations, nor such weighty spells
As tie the soul to their performancy.”

Is this from an old edition? or is it an emendation of some commentator, *metri gratia*, and is *performance* the original text? (*ce-cie*) Ford, Lady's Trial, i, 1, Moxon, p. 147, col. 1,—

“To run from such an armful of pleasures,
For gaining,” &c.

This usage, however, seldom occurs in Ford, except in the case of *r* followed by another liquid, as in *girl*, *pearl*, *armful*, or the like. See also Gifford's note on Ford's Devonshire pronunciation, which occurs somewhat early in the Lover's Melancholy, vol. i. of his edition.¹² Drayton, Epistle of Elinor Cobham to Duke Humphrey,—

“Or for thy justice, who can thee deny
The title of the good duke Humphrey?”

¹² The following is the passage in Ford with the note by Gifford referred to, vol. i, p. 19, of Gifford's edition:—

“Why should not I, a May-game, scorn the weight
Of my sunk fortunes? *snarl* at the vices
Which rot the land,” &c.

“*Snarl* (as well as *girl*) is commonly made a disyllable by our poet: he passed his youth in the neighbourhood of Dartmoor, and probably adopted the practice of that wild district. This mode of enunciation still prevails in the northern counties, at least in poetry, where, what to an English ear sounds like a soft *d*, is interposed between *r* and *l* in such monosyllables as end with these two letters.’—*Ed.*”

Dekker and Middleton, *Honest Whore*, pt. i, i, 1, line 2,—

“Twice hath he thus at cross-turns thrown on us
Prodigious looks ; twice hath he troubled
The waters of our eyes.”

Maid in the Mill, iv, 2, l. 3,—

“But I cannot [*can 't*] shift them off. This hatred
Betwixt the house of Bellides and us
Is not fair war.”

Sea Voyage, iii, 1, Moxon, vol. ii, p. 317, col. 1,—

“How weary and how hungry am I.”

Ib. Moxon, vol. ii, p. 318, col. 2,—

“See they stretch out their legs, like dottrels,
Each like a new St. Dennis.

Alb.

Dear mistress,

When you would name me,” &c.

Love's Cure, iii, 3, Moxon, vol. ii, p. 165, col. 2,—

“————— no assurance
In what they say or do ; dissemblers
Even in their prayers.”

Four Plays, &c. 1647, p. 46, col. 2,—

“Best leave this place, and seek the country.”

In Heywood, *Rape of Lucrece*, iv, 2, *Old English Drama*,
vol. i, p. 64,—

“I have heard my husband speak of Sextus' valour,

*

*

*

*

Ay, dote upon your valour, and your friendship prize
Next his Lucrece.

Sec. [*aside*] Oh impious lust, in all things base, respectless,
and unjust!

Arrange, of course,—

“————— and your friendship
Prize next his Lucrece.

Sec.

Oh impious lust,

In all things,” &c.

By the way, *ib.* p. 68,—

“———— the incurr’d vengeance
Of my wrong’d kinsman Collatine, the treason
Against divin’st Lucrece; all these total curses
Foreseen, not fear’d,” &c.

read *’Gainst*. This collection swarms with errors, most of them repeated from the original editions. Note in Rowley’s *Noble Soldier*, ii, 1, 1634,—

“Our hands are to’t.

Dæn.

’T is your confirmed contract

(pronounce *cóntract* as throughout the play)

“With my sad kinswoman: but wherefore, sir,” &c.

Probably the poets of that age could not, or would not, use *confirm’d*, &c. (*rm* &c. followed by *d*) as disyllables, &c., on account of the then mode of pronouncing *rm*, *rn*, &c., and therefore there was no metrical convenience to be served by suppressing the *e* in *ed*. I am inclined to think, from what I have observed, that they usually retained it in such cases. The following are instances,—
Jonson, Poetaster, Gifford, vol. ii, p. 496,—

“———— what the sway of heaven
Could not retire, my breath hath turned back.”

Titus Andronicus, v, 3, Var. 1821,—

“And I am the turn’d forth, be it known to you,
That have preserv’d,” &c.

Evidently wrong, Fol. *And I am turned forth*. I rather think, however, that we should read, *And I’m THUS turned forth*.¹³

¹³ The 4to, 1611, has *And I am the turned forth*. Just before we have “The gates shut on me, and *turn’d* weeping out.” In this last line the 4to, 1611, reads *turnd*, if we may trust Steevens’s reprint.—*Ed.*

Merchant of Venice, i, 3,—

“———— The ewes, being rank,
In th’ end of autumn turned to the rams.”

Troilus and Cressida, i, 1,—

“That Paris is returned home, and hurt.”

Coriolanus, iv, 6,—

“To see——

* * * * *

Your temples burned in their cement, and
Your franchises,” &c.

T. and C, iv, 5,—

“I came to kill thee, cousin, and bear hence
A great addition earned by thy death.”

Massinger, Renegado, v, 3, Moxon, p. 121, col, 1,—

“———— I will feast,
Adorned in her choice and richest jewels.”

2 King Henry VI, iii, 1,—

“As if she had suborned some to swear
False allegations,” &c.

Sidney, Arcadia, book i, p. 79, an hexameter verse,—

“And virtue is [*virtue's*] grateful with beauty and richness
adorned.”

As You Like It, v, 4,—

“———— every of this happy number
That have, &c.
Shall have the good of our returned fortune.”

Jonson, Epigrams, lxxxv, rhymes *discerned—learned*.
Masque of Augurs, towards the end, Gifford, vol. viii,
p. 442,—

“Which way, and whence the lightning flew,
Or how it burned, bright and [*or*] blue.”

Daniel, Complaint of Rosamond, st. xli,—

“The subtle city-women, better learned,
Esteem them chaste enough, who best seem so;
Who though they sport, it shall not be discerned;
Their face bewrays not what their bodies do.”

Spenser, Ruines of Time, 454,—

“O let the man, of whom the Muse is scorned,
Nor alive [*live*] nor dead be of the Muse adorned!”

Daniel, Philotas, iii, 3, p. 222, ult.,—

“For they are sav’d, that thus are warned first.”

But in the next line, *warn’d*. Cleopatra, v, 2, p. 476,—

“And in that cheer, th’ impression of a smile
Did seem to show she scorned death and Cæsar.”

(Male, ed. 1623, *scorn’d*.) Hymen’s Triumph, i, 3, p. 275,—

“And to become a servant in this guise
To her I would have scorned otherwise.”

Jonson, Sejanus, v, 4, Gifford, vol. iii, p. 124,—

“———— with these thy wares,
Which I————
———— throw
Thus scorned on the earth. Nay, hold thy look
Averted,” &c.

Ford, Broken Heart, iv, 3, p. 66, col. 2. (Ford, however, was a Devonshire man.),—

“———— every drop
Of blood is turned to an amethyst.”

1 K. Henry VI, i, 4,—

“The prince’s espials [*spials*?] have informed me
How th’ English,” &c.

3 K. Henry VI, vi, 4, if the ed. is correct (Bell’s) from which I copy here,—

“I am informed that he comes towards London.”

Shakespeare, Lover's Complaint, st. xlii,—

“What breast so cold that is not warmed here?”

Jonson, Masque of the Fortunate Isles, Gifford, vol. viii,
p. 84,—

“Why do you smell of ambergrease,
Of which was formed Neptune's niece,
The queen of love—?”

Sad Shepherd, i, near the end,—

“———— Are we not all chang'd,
Transformed from ourselves?

Lio. I do not know.”

ii, 2, Gifford, vol. vi, p. 286,—

“Or are the sports to entertain your friends
These formed jealousies?”

1 K. Henry VI, v, 4,—

“We come to be informed by yourselves
What the conditions of that league must be.”

Spanish Tragedy, v, Dodsley, vol. iii, p. 189,—

“My lords, all this must be performed,
As fitting for the first night's revelling.”

Is *performed* a quadrisyllable? or is something lost?
Heywood, A Woman Killed with Kindness, Dodsley,
vol. iii, p. 273,—

“———— let me go
Perfect and undeformed to my tomb.”

Jonson, Fox, v, 1, Gifford, vol. iii, p. 297,—

“———— it transforms
The most deformed, and restores them lovely.”

New Inn, iv, 3, Gifford, vol. v, p. 420,—

“———— O my brain,
How art thou turned! and my blood congeal'd,” &c.

Shakespeare, *Tarquin and Lucrece*, st. ccxxi,—

“For even as subtle Sinon here is painted, &c.

* * * * *

To me came Tarquin armed; so beguil'd
With outward honesty.”

Beaumont and Fletcher, *Fair Maid of the Inn*, v, 3,
Moxon, vol. ii, p. 378, col. 2,—

“———— I would loose my essence,
And be transformed to a basilisk,
To look them dead.”

Bonduca, v, near the beginning,—

“The virgins thou hast robb'd of all their wishes,
Blasted their blowing hopes, turned their songs,
Their mirthful marriage songs to funerals.”

Noble Gentleman, v, 1, Moxon, vol. ii, p. 278, col. 2,
ad fin.—

“Be warned, all ye peers.”

Wit at Several Weapons, v, 1, p. 350, col. 1,—

“————— nay,
Cursed to your face, fool'd, scorned, beaten down
With a woman's peevish hate.”

Massinger, *Parliament of Love*, near the end,—

“————— we will become
Chaste and reform'd men.

Cham. & Din. We both are suitors.”

Write *reformed*. ii, 2, Moxon, p. 126, col. 2,—

“Or but in thy deformed outside only
Thou didst retain the essence of a man.”

Shakespeare, *M. N. D.* iv, 1,—

“These things seem small and undistinguishable,
Like far-off mountains turned into clouds.”

K. John, iii, 1,—

“What since thou swor'st is sworn against thyself,
And may not be performed by thyself.”

Massinger, Emperor of the East, ii, 1, near the end,
Moxon, p. 249, col. 2,—

“————— In the same hour
In which she is confirmed in our faith,
We mutually,” &c.

Ford, Love's Sacrifice, i, 1, p. 75, col. 2,—

“As if he were transformed in his mind.”

Beaumont and Fletcher, King and No King, ii, 2,
Moxon, vol. i, p. 59, col. 2,—

“To render me a scorned spectacle
To common people.”

Pericles, ii, 2,—

“A burning torch that's turned upside down.”

3 K. H. VI, iv, 7,—

“My lords, we were forewarned of your coming.”

Much Ado, &c. iii, 2,—

“*D. Pedro.* O day untowardly turned!

Claudio. O mischief strangely thwarted!

D. John. O plague right well prevented!”

Some edd. have *turn'd*; but *turned* (and so Folio) seems
to suit the place better.

Play of Soliman and Perseda, F. 3, p. 4,—

“————— this is she,
For whom I mourned more than for all Rhodes.”

Play of Grim the Collier of Croydon, v, 1, Dodsley,
vol. xi, p. 256, where both occur,—

“————— those that were like men,
Transformed turn'd into their shapes again.”

K. John, v, 7,—

“And all the shrouds, wherewith my life should sail,
Are turned to one thread, one little hair.”

Jonson, Execration upon Vulcan, Gifford, vol. viii,
p. 415,—

“I had deserved then thy consuming looks,
Perhaps to have been burned with my books.”

K. R. III, i, 3 (where both pronunciations appear),—

“To be so baited, scorn’d, and stormed at.”

W. Browne, *Britannia’s Pastorals*, book i, song v, Clarke’s Browne, p. 150,—

“————— as regardless hurl’d,
As they at virtue spurned in the world.”

Fairfax, *Tasso*, vii, civ,—

“Godfrey, whose careful eyes from his beloved
Were never turned, saw and mark’d the same.”

Chapman, *Il.* viii; Taylor, vol. i, p. 185,—

“Even to their navy to enforce the Greeks [*Greeks*’]
unturned flight.”

xx, vol. ii, p. 163,—

“————— he fled before
Æacides’s turned back.”

Fairfax, xiii, xix (and so *scorned*, xlv),—

“Swift to the camp they turned back dismay’d;
With words confus’d uncertain tales they told,
That all which heard them scorned what they said.”

(But xxvi,—

“He scorn’d the peril, pressing forward still.”)

Sidney, *Astrophel and Stella*, xciii, penult.,—

“I have (live I and know this?) harmed thee.”

xcviii, 4,—

“How thy lee shores by my sighs stormed be!”

T. G. of V., v, near the end,—

“They are reformed, civil, full of good.”

Chapman, *Il.* xxiii, old ed. p. 316, penult.,—

“—— And then the turned race,
Fell to Tydides.”

Cook, Green’s *Tu Quoque*, Dodsley, vol. vii, p. 68,—

“Kindness is termed lightness in our sex.”

p. 98, near the end of the play,—

“My part I have performed with the rest.”

W. Rowley, *A Match at Midnight*, iii, 1, *ib.* p. 340,—

“Where learned you to catch occasions thus?”

Dubartas, ii, i, iii, p. 99, col. 1,—

“Till all the blood be turned into fleam [*i. e.* phlegm].”

p. 101, col. 1,—

“Like falling towers o’erturned by the wind.”

Harrington, *Ariosto*, book xxvii, st. lxxxv,—

“Wherefore of her good will he nothing doubting
Scorned their scorns, and flouted at their flouting.”

Spenser, *F. Q.* v, viii, xxxviii,—

“Like lightning flash that hath the gazer burned,
So did the sight thereof their sense dismay,
That back again upon themselves they turned,” &c.

Spenser would have contracted the past tense at the end of a line in the case of an ordinary verb.

Sandys’s *Ovid*, book i, ed. 1626, p. 20,—

“That Sun, whom thou behold’st, who light and heat
Affords th’ informed world, did thee beget.”

Shirley, *Dialogue*, Gifford, vol. vi, p. 460,—

“Love, that doth change all minds and men,
Hath thus transformed me, and when
Thou see’st,” &c.

Cartwright, *Ordinary*, near the end, Dodsley, vol. x,
p. 265,—

“————— ’Tis but getting
A little pigeon-hole reformed ruff.”

Waller, *Eclogue*, i, 9, Cook’s ed., p. 45,—

“Fair nymph! I have in your delights no share,
Nor ought to be concerned in your care.”

At Penshurst, i, 35, p. 32,—

“Highly concerned that the Muse should bring
Damage to one whom he had taught to sing.”

So, "On the Misreport," &c. i, 9, p. 29,—

"While, unconcerned, she seems mov'd no more
With this new malice, than our loves before."

I notice even in Milton's Translation of Psalm lxxxv,
written 1648, v. 3,—

"Thou hast from hard captivity
Returned Jacob back."

Had Cary remarked this also? Paradise, xxiii, l. 37,—

"—— the wisdom, that did open lay
The path, that had been yearned for so long,
Betwixt the heaven and earth."

Hence in T. and C., iii, 3,—

"Till he beheld them *form'd* in *the* applause
Where they 're extended;

I am inclined to prefer the Fol. (17th page, col. 1),—

"FORMED in TH' *applause*."

Note Herrick's pronunciation of *armelet* as a trisyllable,
Clarke's ed. vol. i, p. 125, cxcviii,—

"Three lovely sisters working were,
As they were closely set,
Of soft and dainty maiden-hair,
A curious Armelet."

Or is this latter to be otherwise explained? Hence in
the passage of Fletcher and Shirley's Coronation, quoted
by Coleridge as defective in metre,—

"Nay some will swear they love their mistress."

Coleridge's suggestion, (*Lit. Rem.*, i, 318), *they love
their mistress* DEARLY, is unnecessary. *Mistress*, indeed,
is particularly frequent as a trisyllable; and nowhere
more so than in Beaumont and Fletcher. *Pericles*, ii, 5,—

"Yea, mistress, are you so peremptory?"

(Var. *peremptory*,¹⁴ *nullo adducto exemplo*), Massinger, Prologue to the Emperor of the East, Moxon, p. 240, col. 1,—

“————— and, whether he
Express himself fearful, or peremptory,
He cannot scape their censures,” &c.

Romeo and Juliet, ii, 4,—

“Farewell!—Commend me to thy mistress.”

A. and C., ii, 5 (as I would arrange),—

“Antony’s dead!—if thou [do?] say so, villain,
Thou kill’st thy mistress: but well and free,
If thou so yield him,” &c.

Play of How a Man may choose a Good Wife, &c., v, 1,
O. E. Drama, vol. i, p. 81,—

“My sword shall smooth the wrinkles of his brows,
That bends a frown upon my mistress.”

2,—

“Ay, mistress; I cannot choose but weep.”

Second Maiden’s Tragedy, i, 2,—

“Where lives that mistress of thine, Votarius.”

This clears up the metre of the line, Othello, iv, 2,—

“I took you for that cunning whore of Venice,
That married with Othello.—You, mistress,
That have the office,” &c.

And of Romeo and Juliet, iii, 5, if all is right,—

“And yet not proud;—Mistress minion, you,
Thank me no thankings,” &c.

¹⁴ 2 K. H. VI, ii, 1,—

“What, cardinal, is your priesthood grown peremptory?”
Ed.

Beaumont and Fletcher, Knight of Malta, i, 3, vol. ii, p. 131, col. 1,—

“————— did Don Gomera use
To give his visits to your mistress?

Zan. Yes,
And Miranda too, but severally.”

Of course :—

“————— to your mistress?

Zan. Yes, and Miranda,” &c.

Love's Cure, iii, 2, *ad. fin.* vol. ii, p. 165. col. 1,—

“————— and I have
A better metal for my mistress.”

Queen of Corinth, iii, 1, vol. ii, p. 35, col. 2, *ad fin.*,—

“————— Sirrah, I was thinking,
If I should marry thee, what merry tales
Our neighbour islands would make of us.
But let that pass ; you have a mistress,
That would forbid our banns.”

I quote the context, that I may suggest the correction *islanders* for *islands*. Women Pleased, i, 1, line 3, vol. ii, p. 178, col. 1,—

“My mistress? I tell thee, gentle nephew,
There is not,” &c.

ii, 3, line 2, p. 182, col. 2,—

“*Rhod.* Yes, madam.

Sib. O my blessed mistress,
Saint of my soul!”

Philaster, iii, 2, vol. i, p. 39, col. 1,—

“Peace to your fairest thoughts, dearest mistress.

Are. O, my dearest servant, I have a war within me.”

The metre will be set right by writing *dear'st* in both lines.

Massinger, *New Way, &c.*, ii, 2, p. 297, col. 1,—

“————— were you two years older,
And I had a wife, or gamesome mistress,
I durst trust you with neither.”

Play of *Ram Alley*, iii, Dodsley, vol. v, p. 415,—

“Let not my lovely mistress be seen.”

Shirley, *Witty Fair One*, iii, 3, line 12, vol. i, p. 314,—

“Hail thou ambassador from thine and my
Mistress, bringing peace or unkind war.”

Arcadia, iii, 3, vol. vi, p. 212,—

“————— Musidorus is
Embark'd already with his mistress.”

In almost all these instances, *mistress* either stands at the end of a line, or has a pause after it.

General subject resumed. Hall, *Elegy on Dr. Whitaker*, st. 2,—

“That all the world's¹⁵ waste might hear around.”

(Was *waste*, like *vastus* and *vast*, used both for *void* and *immense*? I have noticed no other instance of the latter signification.) Daniel, *Lines to Lord Keeper Egerton*, st. xv, *Poems*, 1623, p. 52,—

“————— and had a care to do
The world right, and succour honesty.”

Philotas, ii, 3, p. 211,—

“Alas, what notice will the world take
Of such respects in women of my sort?”

And so in *Cleopatra*, iv, p. 464,—

“That same continuance man desireth,
th' unconstant world yieldeth never.”

¹⁵ Singer's Edition has *worldis*.—*Ed.*

So earlier, in the Play of Sir Clyomon, &c., Dyce's Peele, vol. ii, p. 28,—

“ And all the world subject have through force of warlike toil

* * * * *

Who doth not of my conquests great throughout the world hear?”
p. 31,—

“ To have in our subjection the world for most part.”

I find this pronunciation of *world* as late as 1651, Character of a Cockney, quoted *Retrospect*. vol. viii, p. 331,—

“ They do conceit, that the whole world was

Vented [*Invented*] for their lust, and will not pass,” &c.

It ought to be observed, however, that this writer is somewhat slipshod in his versification. Spenser has, Tears of the Muses, line 587,—

“ And lifted up above the worldes gaze.”

Ruins of Time, line 620,—

“ Exceeding all this baser worldes good.”

These are the only passages I have noticed in Spenser's minor poems—I speak of the edition of 1617, the one which I examined for the purpose—in which the plural of *world* is spelt *worldes*, and not *worlds*; and the only ones also in which it is used as a disyllable. Hence it would seem that Spenser (ὁ φιλάρχαιος) meant it in these places to be pronounced, *more Chauceriano*, worldēs; unless we can imagine that the *e* was intended to mark that it was a disyllable. The F. Q. I have not examined. Daniel, *Civil Wars*, book iii, st. xvi,—

“ Aumerle, Surrey, Exeter, must leave
The names of dukes.”

Greene, George-a-Green, Dodsley's Old Plays, vol. iii, p. 29,—

“ Now I have singled you here alone,
I care not, though you be three to one.”

(For CARE *not*, see Art. 18). T. Andron, i, 1,—

“Give Mutius burial with his brethren.

* * * *

He must be buried with his brethren.”

Here, and generally indeed throughout this act, the word, whether used as a disyllable or a trisyllable, is printed *bretheren* in the Folio. Hall, Satires, book ii, sat. ii,—

“Let second brothers, and poor nestlings,
Whom more injurious Nature later brings
Into the naked world,” &c.

Nota eundem, Elegy on Dr. Whitaker, st. v,—

“The elvish fairies, and the gobelines,
The hoofed satyrs,” &c.

Jonson, The Case is Altered, v, 4, Gifford, vol. vi, p. 417,—

“He had about his neck a tablet,
Given to him by,” &c.

* * * *

Stand not amazed ; here is a tablet
With that inscription,” &c.

Heywood, English Traveller, *Retrospec.* vol. xi, p. 143,—

“Oh, thou mankind’s seducer !

Wife. What, no answer ?

Y. Ger. Yes, thou hast spoke to me in showers,
I will reply in thunder : Thou adultrass !”

Arrange,—

“————— in showers : I will
Reply in thunder : thou adulteress !”

And so pronounce Jonson, Alchemist, Gifford, vol. iv, p. 77,—

“And that you’ll make her royal with the stone,
An empress ; and yourself, king of Bantam.”

Spenser, Shepheard’s Kalender, Eglogne, ii, line 189,—

“To this the Oak cast him to reply
Well as he couth ; but his enemy
Had kindled such coles of displeasure,
That the good man would stay his leasure,” &c.

Here the metre seems clearly to demand the pronunciation *kindlëd*. T. Andr. ii, 3,—

“Or be ye not henceforth call’d my children.”

Dele *ye*. Thomas Lord Cromwell, v, init.—

“My soul is like a water troubled,
And Gardiner is the man that makes it so.”

Lochrine, iv, 3,—

“Should he contemplate the radiant sun,
That makes my life equal to dreadful death ?”

Fairfax’s Tasso, book, xii, st. xc,—

“The nightingale so, when her children small
Some churl takes before their parent’s eyes,
Alone, dismay’d,” &c.

book, i, st. lix,—

“Fit mother for that pearl, and before,” &c.¹⁶

book xvi, st. xxiii,—

“Her curls garlandwise she did updress.”

Fairfax must have been a western man.¹⁷ Beaumont and Fletcher, *Maid in the Mill*, v. 2, Moxon, vol. ii, p. 603, col. 1,—

“I ’ll pay some too ! I ’ll pay the fiddlers,
And we ’ll have all i’ th’ country at this wedding.”

Play of Soliman and Perseda,—

“————— here I lay me down,
And on thy beauty still contemplate ;”

as Lochrine above.

¹⁶ Singer’s ed. has “and *e’en* before.”—*Ed.*

¹⁷ Fairfax was a Yorkshireman. Gifford attributes this enunciation to the Northern counties, as well as to the West.—*Ed.*

Wild Goose Chase, iv, 3, vol. 1, p. 557, col. 2, Moxon,—

“Do I not know thee for a pestilent woman,
A proud at both ends? Be not angry,
Nor stir not o’ your life.”

Knight of the Burning Pestle, v, 1, vol. ii, p. 94, col. 1,—

“And beat fond Humphry out of thy doors.”

Bloody Brother, i, 1, vol. i, p. 520, col. 1,—

“————— No syllable
Of this so pious charm, but should have power
To frustrate all the juggling deceits,
With which the devil blinds you.”

Wild Goose Chase, iii, 1, vol. 1, p. 552, col. 2,—

“————— this coarse creature,
That has no more set off but his [*but’s*] jugglings,
His travell’d tricks.”

In Decker, Old Fortunatus, towards the end,—

“Give me that portion; for I have a heart
Shall spend it freely, and make bankrupt
The proudest woe that ever wet man’s eye;”

write *bankerout*. Bishop Corbet’s Poems, *Retrosp.* vol. xii, p. 311, init.,—

“When I past Paul’s and travell’d in that walk
Where all our Britain-sinners [*dele hyphen*] swear and talk;
Old Harry-ruffians, bankrupts, soothsayers,
And youth, whose cousenage is as old as theirs;” &c.^{17*}

I think we should write *bankerouts*, and pronounce *sooth-sáyers*, for *-ers* seems an odd rhyme for *theirs*. 1, K. H. VI, v, towards the end,—

“Whereas the contrary bringeth bliss,” &c.

^{17*} The first edition, 1647, gives these verses thus (p. 17),—

“When I passe *Paul’s*, and travaile in the walke,
Where all our Brittish sinners sweare and talke,
Old hairy Ruffins, Bankrupts, Southsayers,
And youthe whose cousenage is as old as theirs.”—*Ed.*

Here Knight and some at least of the preceding editions have *bringeth* FORTH *bliss*. I know not whether they have any authority for this reading,¹⁸ or whether it is a mere conjectural prop to the supposed lameness of the verse. Haughton, *An Englishman for My Money*, acted 1598, ii, 2, reprint, p, 19,—

“You may, or I may soon pitch o’er the perch,
Or so, or so, have contrary crosses.”

Beaumont and Fletcher, *Captain*, ii, 2, Moxon, vol. i, p. 626, col. 2,—

“And on his breast a buckler, with a pike in’t,
In which I would [*I’d*, or rather *’would*] have some
learned cutler
Compile an epitaph.”

Chapman, *H.* vi, Taylor, vol. i, p. 154, line 24,—

“Yet had he one survivd to him, of those three children.”

The old Folio gives the same spelling. Jonson, *Exposition with Inigo Jones*,—I quote from Whalley’s edition,—

“————— which by a specious, fine
Term¹⁹ of architects, is call’d design.”

(Perhaps *specious-fine*.) Spenser, *F. Q.*, book 1, canto viii, st. xxviii,—

“But, sith the heavens and your fair handeling
Have made you master of the field this day,” &c.

And so book ii, canto iv, st. viii, xxxiii—book 1, canto viii, st. xxxiv,—

“Then to him stepping, from his arme did reache
Those keyes, and made himself fair enterance.”

¹⁸ It is the reading of the second folio.—*Ed.*

¹⁹ Gifford reads “Term of [you] architects,” but unnecessarily.—*Ed.*

So Fairfax, xi, xxx,—

“Those cries within his ears no enterance
Could find.”

Kyd's Translation of Garnier's Cornelia, Dodsley, vol. ii,
p. 245,—

“For, Rome, thou now resemblest a ship
At random wand'ring in a boist'rous sea.”

Beaumont and Fletcher, Elder Brother, i, 2, Moxon, vol. i,
p. 135, col. 1,—

“Would you have it said, so great, so deep a scholar
As master Charles is, should ask a blessing
In any Christian language?”

Browne, Britannia's Pastorals, book 1, song iii, Clarke's
Browne, vol. 1, p. 90,—

“If man hath done this, heaven, why mad'st thou men?
Not to deface thee in thy children.”

book ii, song v, p. 316,—

“Then came she to the place where aged men,
Maidens, and wives, and youth [,] and children
That had but only learnt,” &c.

T. Andron., iii, 1, near the end,—

“———— he will requite your wrongs,
And make proud *Saturninus* and his empress
Beg at the gates like Tarquin and his queen.”

Fol. *Saturnine*.²⁰ Read *Saturnine* and 's empress. Kyd's
Cornelia, v, Dodsley, vol. ii, p. 297,—

“Some should you see that had their heads half cloven,
And on the earth their brains lie trembling.”

²⁰ *Saturninus* is the reading of the 2d folio, one of the sophistications of that edition for the purpose of mending a supposed defect in the metre.—*Ed.*

Middleton, *Trick to Catch the Old One*, iv, 1, Dyce, vol. ii, p. 60,—

“So you will vow a peaceful entrance
With these your friends.”

Browne's *Britannia's Pastorals*, book 1, song iv, Clarke, vol. i, p. 120 ; (Browne deals but little in this mode of pronunciation,)—

“————— when knocking at the gate,
I 'gan to entreat an entrance thereat.

In Massinger, *Bondman*, v, 3, p. 97, col. 2,—

“Nor had the terror of your whips, but that
I was preparing for defence elsewhere,
So soon got entrance ; In this I am guilty,” &c.

pron. *I'm*. Chapman, *Il.* xvii, Taylor, ii, p. 109, line 1,—

“————— then, brandishing his lance,
He threw, and struck Aretus' shield, that gave it enterance
Through all the steel.”

The same spelling as in Spenser and Fairfax above. *Macbeth*, i, 5,—

“That croaks the fatal entrance of Duncan,” &c.

Shirley, *Honorio and Mammon*, iv, 2, Gifford, vol. vi, p. 58,—

“I'll pave a street, shall run across the island
From sea to sea, with pearl ; build a bridge
From Dover cliff to Calais.”

Herrick, Clarke, xliii, vol. i, p. 47 (Pickering, vol. i, p. 5),—

“For health on Julia's cheek hath shed
Claret and cream commingled.”

Note xiii, to his *Book* (Pickering, vol. ii, p. 91),—

“Make haste away, and let one be,
A friendly patron unto thee ;
Lest rapt from hence, I see thee lie
Torn for the use of pasterie.”

Play of Ram Alley, 1611 and 1636, Dodsley, vol. v, p. 370,—

“Why, let her go to service.
William Small-shanks. To service!

[Qu. Go TO *service*!]

Why so she does : she is my landress,
 And by this light, no puny Inn-a-Court
 But keeps a landress at his command
 To do him service.”

Note Fairfax, iii, lxv,—

“For so great compasse had that forteresse,
 That round it could not be environed.”

and so iv, lix,—

“He threats to burne Arontes forteresse.”

May, Old Couple, v, 1, Dodsley, vol. x, p. 438,—

“——— he shall no longer
 Wait for it now : I'll go confirm him.”

Fitz-Geffrey, Life and Death of Sir Francis Drake, quoted in Southey's Naval History of England, vol. iii, p. 351,—

“Jove's silver footstool shall be library
 That shall these acts and monuments contain ;
 Which that they may to after ages tarry,
 And as a true memorial still remain,” &c.

Is *library* a quadrisyllable here, like *contrary*, above? or have we here an example of a peculiar mode of rhyming, which occurs occasionally in the Elizabethan poets (as in L. L. L. v, 2,—

“To dash it like a Christmas comedy ;
 Some carry-tale, some please-man, some slight zany,” &c.) ?

or, finally, has *the* dropped out after *be*,—if indeed any license of accentuation could justify the pronunciation

libráry? Heywood, Fair Maid of the Exchange, Lamb,
ii, 187,—

“This fellow —————
————— bequeath’d me
His Library, which was just nothing
But rolls, and scrolls, and bundles of cast wit.”

Here too *library* is perhaps a word of four syllables,
nothing being accented on the last. Butler, Satire on
Human Learning, pt. I, line 159,—

“For most of those that drudge and labour hard,
Furnish their understandings by the yard,
As a French library by the whole is,
So much an ell for quartos and for folios.”

Philip Jenkyns to Shirley on his Plays, Gifford’s Shirley,
vol. i, p. xci,—

“————— thy sisters do,
In courtly terms, teach us how to woo.”

Note Marlowe, K. Edward II, Dodsley, vol. ii, p. 318,—

“Lord Piercy —————
Brav’d Moubery²¹ in presence of the king.
* * * * *
And Moubery²¹ and he were reconcil’d.”

Dubartas, i, 3, ed. 1641, p. 26, line 2,—

“The cherry, filberd, walnut, meddelar [*i. e. medlar*].
ii, i, iv, p. 107, col. 1,—

“The use of horses thus discovered,
Each to his work more cheerly setteled.”

²¹ So spelt in 4to, 1598. See Dyce’s *Marlowe*, vol. ii, p. 170,
note.—*Ed.*

iv, iii, p. 224, col. 2,—

“Confused cryes, &c.

* * * * *
 Heaven’s thunder-claps, the tackles whisteling
 (As strange musicians) dreadfull descant sing.”

iv, p. 229, col. 1,—

“He slays (moreover) two and forty men
 Of Ahaziah’s hapless bretheren.”

Spenser, i, xi, xxxix,—

“Which when in vain he tried with struggeling.”

Note Chapman, *Odyss.* iii, p. 42,—

“————— home he led
 His sons, and all his heaps of kindered.”

Butler, *Hudibras*, pt. i, canto ii, 67,—

“And fierce auxiliary men,
 Who came to aid their brethren.”

pt. III, canto ii, 177,—

“But when their brethren in evil,
 Their adversaries, and the devil,” &c.

In the ed. princeps, I think, this word is written *bretheren*
 in such places. Canto iii, 609,—

“Impos’d a tax on bakers’ ears,
 And, for false weights on chandelers;”

i. e. chandlers. Pt. i, canto ii, 329,—

“For daring to profane a thing
 So sacred with vile bungling.”

Ed. princeps, bungleing; canto iii, 769,—

“When Trulla, whom he did not mind,
 Charg’d him like lightning behind.”

Same ed. *lightening.* Pt. III, canto iii, 737,—

“Bred up and tutor’d by our teachers,
 The ablest of conscience stretchers.”

(Note pt. I, canto iii, 385,—

“If nothing can oppugn Love;”

and pt. II, canto iii, 532,—

“And no benign friendly stars
T’ allay th’ effect.)

Pt. I, canto iii, 653,—

“Till stumbling, he threw him down.”

Satire upon the Weakness and Misery of Man, 213,—

“And still the subtler they move,
The sooner false and useless prove.”

Elephant in the Moon, 13,—

“And make the proper’st observations
For settling of new plantations.”

105,—

“Whom nothing in the world could bring
To civil life, but fiddling.”

In Hudibras, and in one or both of the other poems, there was a special use for the retention and use of this and sundry other old forms, which had then become vulgar, and consequently suited to burlesque writing; *e. g.* *troth* for *truth*, so common in the old editions of the dramatists. Lines to Sir John Denham, attributed to Butler (but could *he* have so written on such a subject?), Cooke’s edition, vol. ii, p. 134, l. 27,—

“No poet jeer’d, for scribbling amiss,
With verses forty times more lewd than his.”

(Note *ib.* p. 135, l. 66, *choust*, *i. e.* *chous’d*, and Satire upon Gaming, p. 156, line 19, *a chouse*, *i. e.* *a dupe*.) As late as *Gent. Mag.* for 1735, p. 731, I find “The old tale of the city and country mouse.” The metre is “anapæstic.”

Cowper’s Catharina,—

“Our progress was often delay’d
By the nightingale warbling nigh.”

In Cowper's age this could only be intended as a ballad-like license. Burns's *warl*, &c., belong to his dialect; for this branch of the usage in question (I mean the pronunciation of *pearl*, *burn*, and the like, as disyllables and so forth) still subsists among the common people in various parts of the kingdom, though doubtless "with a difference;" in Ireland especially, also in Devonshire (teste Giffordio), in the North of England to a certain extent, as well as in Scotland. Even Scott has it in his *Lay of the Last Minstrel*, though not in any later work,—

"Should quell the *Unicorn's* pride.

* * * *

To *Rangleburn's* lonely side."

And so perhaps in Claud Halcro's exorcism in the *Pirate*,—

"Hence to thy grave! for thy coffin is scant of thee,

The worm, thy playfellow, wails for the want of thee," &c.

I notice by the way in Burns, Pickering's edition of his *Poems*, vol. iii, p. 232,—

"O thou whom Poetry abhors,

And Prose hath²² turned out of doors," &c.

Miss Baillie, *Constantine Palæologus*, i, 1 (I quote at second-hand),—

"————— But dost thou see

There are more warriors in the world, Ella,

Though men do talk of us," &c.

Moore, in *Little's Poems*, rhymes *girl* to *squirrel*, and in one of the latest of his *Irish Melodies* he has,—

"Hath the pearl less whiteness

Because of its birth?

Hath the violet less brightness

For growing near earth?"

²² Walker has here silently corrected a misprint, *had*.—*Ed.*

where the metre is the “regular anapæstic.” And so in a song of Mr. Lever’s, subjoined to his Charles O’Malley, 1841, p. 338,—

“They’ve their root in the soil, and they wish not to sever,
But *adorn* the hills of their country for ever.”

These are only worth notice, as occurring in writers of some cultivation. The best poets of our time, who are generally the most imbued with Elizabethan lore, have in particular passages revived this, as well as other old modes of pronunciation. Coleridge, *Remorse*, iii, 2, near the beginning, *Poems*, ed. 1819, vol. ii, p. 203,—

“————— as the rain-storm
Beats on the roof of some fair banquet-room,
Where sweetest melodies are warbling.”

Unless indeed this be meant for an unfinished line. So Tennyson, *Sir Launcelot and Queen Guenevere*, vol. ii, p. 203,—

“—— she whose elfin courser springs
By night to eery warblings.”

Southey uses *bretheren* (so spelt²³) in *Madoc*, pt. I, c. ix, &c., Shelley, *passim*. Coleridge, *Remorse*, ii, 2, same ed. p. 193,—

“In secrecy he gave it me to keep
Till his *return*.”

Alvar. What! he was your friend then?

Ordonio. I was his friend.—Now that he gave it me,” &c.

Is a regular line intended? If so, it must be a *Devonism*.

(It is possible that some of the passages which I have collected in the above article may not be, strictly speak-

²³ In the third edition, at least, the word is spelt *brethren*, whether a disyllable or a trisyllable.—*Ed.*

ing, of the same class with the rest, but ought to form a distinct head. I allude chiefly to the class noticed a little above, *form*, *pearl*, &c.)

Old mode, or rather modes, of spelling these words; usually the same as at present, but not uniform. (Those writers, too, who were philologists as well as poets, sometimes endeavoured to reform the popular spelling.) Bacon, *Advancement of Learning*, b. ii, p. 21, leaf 1, and 22, leaf 1, *handeling* for *handling*.

This pronunciation justifies the frequently-recurring pun on *Hungary* and *hungry*, which would otherwise, I think, be somewhat forced.

IV.

There are certain classes of words, the greater part of them composed of two short syllables, *flourish*, *nourish*, *punish*, &c., *promise*, &c., *trouble*, *humble*, *couple*, *little*, &c., *suffer*, *master*, *finger*, &c., (I have heaped them together without any discrimination), which are frequently contracted into one syllable, or placed in monosyllabic places of the line. This takes place chiefly when they are followed by a vowel.

Clarence is a monosyllable in 3 K. H. VI, iv, *passim*; ²⁴ but I doubt whether any of the passages are Shakespeare's; in his undoubted writings it is always, I believe, a disyllable.

²⁴ I rather think it occurs as a monosyllable only three times in this act; as a disyllable it is more frequent.—*Ed.*

Alarum (alarm in fact) is pronounced both ways.
Coriolanus, ii, 2,—

“I had rather have one scratch my head i’ th’ sun,
When the alarum were struck, than idly sit
To hear my nothings monster’d.”

Macbeth, v, 5, penult.,—

“Ring the alarum-bell! blow, wind! come, wrack!”

Beaumont and Fletcher, Custom of the Country, i, 1,
Moxon, vol. i, p. 108, col. 2,—

“Our sex is blushing, full of fear, unskill’d too
In these alarms.

Clod. Learn then and be perfect.”

Warrant is usually a monosyllable; *e. g.* Hamlet, i, 2,—

“Perchance ’t will walk again.

Horatio.

I warrant it will.”

3 K. H. VI, iii, 2,—

“Ay, widow? then I’ll warrant you all your lands,” &c.

Poem in Gent. Mag. 1735, p. 613,—

“That youth, from Phœbus coach-box hurl’d,
(How bards will lie!) who fir’d the world,
I warn’t (more shame on the contriver)
Was but some drunken stage-coach driver.”

Ramsay, Gentle Shepherd, ii, 1, line 5,—

“I’ll warrant ye’ ve coft a pund o’ cut and dry.”

Instances of the usage in question. T. G. of V., v, 4,—

“This shadowy desert, unfrequented woods,
I better love than flourishing peopled towns.”

2 K. H. VI, iii, 1,—

“Whiles I in Ireland nourish a mighty band,” &c.

In W. T., i, 2,—

“I ’ll give no blemish to her honour, none.

Camillo. My lord,
Go then ;” &c.

I suspect we should write and arrange,—

“I ’ll give no blemish *t’* her honour, none.

Camillo. My lord,
Go then,” &c.

Blench, used in the same sense, is doubtless the same word. K. Lear, iii, 4,—

“Judicious punishment! ’t was this flesh begot
Those pelican daughters.”

In Kyd’s *Cornelia*, iii, Dodsley, vol. ii, p. 271,—

“He punished his murd’rers.

Cor. Who murder’d him,
But he that follow’d Pompey with the sword?”

we should read: He *punish’d* his *murderers*. Hamlet,
ii, 2,—

“And tediousness the limbs and outward flourishes ;”

Art. 53. *Cymbeline*, i, 6 (a somewhat different case, *ish*
being preceded here by a long syllable),—

“Which are the movers of a languishing death.”

And so Chapman, *Il.* xxiv, vol. ii, p. 231,—

“Upright upon his languishing head his hair stood,” &c.

T. Andron, v, i,—

“To save my boy, to nourish, and bring him up.”

C. of E., v, i,—

“Promising to bring it to the Porcupine.”

1 K. H. IV, v, 4,—

“It is the prince of Wales that threatens thee,
Who never promiseth, but he means to pay.”

So Browne, Brit. Past., book i, song v (*i. e.* 5); Clarke, p. 146,—

“Meanwhile yon palace —————

* * * *

Promiseth, if sought, a wished place of rest.”

This, however, is quite unusual in Browne. In Beaumont and Fletcher, *Love's Cure*, iii, 3, Moxon, vol. ii, p. 166, col. 1,—

“————— why, I must tell you

I ne'er promised you marriage, nor have vow'd,” &c.

we must read *never*, to escape the *trochee* in the second place, which is alien to the rhythm of Beaumont and Fletcher. *Cymbeline*, iv, 2,—

“Thou mov'st no less with thy complaining, than

Thy master in bleeding.—Say his name, good friend.”

In *Hamlet*, iv, 5,—

“————— we have done but greenly

In hugger-mugger to inter him : Poor Ophelia,” &c.

we should write *T' inter him*. *Pericles*, near the end,—

“In Helicanus may you well descry

A figure of truth, of faith, of loyalty.”

Cymbeline, iii, 4,—

“Report should render him hourly to your ear,

As truly as he moves.”

W. T., ii, 1,—

“————— she is spread of late

Into a goodly bulk : Good time encounter her !”

See Art. 53. *R. and J.*, v, 3,—

“This letter he early bade me give his father.”

T. of the Shrew, i, 1,—

“That made great Jove to humble him to her hand.”

Timon of Athens, v, 2,—

“Trouble him no further, thus you still shall find him.”

K. R. III, i, 2,—

“Foul devil, for God’s sake, hence, and trouble us not.”

W. T., iv, 3,—

“————— I’ll not put
The dibble in earth to set one slip of them.”

T. of the Shrew, iii, 2,—

“Nay, let them go, a couple of quiet ones.”

Othello, iii, 3,—

“I ’d whistle her off, and let her down the wind,
To prey at fortune.”

K. H. VIII, i, 1,—

“————— and I
Have not the power to muzzle him ; therefore, best
Not wake him in his slumber.”

1 K. H. VI, v, 4,—

“Place barrels of pitch upon the fatal stake.”

T. of the S., iv, 2,—

“Travel you far on, or are you at the farthest?”

In the Induction to the same play, s. 2, near the end,—

“In peril to incur your former malady ;”

we should, I imagine, read *t’ incur*, to avoid the trisyllabic ending. And so in Marlowe, Massacre at Paris, Dyce, vol. ii, p. 299,—

“Oft have I levell’d, and at last have learn’d
That peril is the chiefest way to happiness ;”

read *peril’s*, &c. Marlowe, I rather think, eschews this ending altogether. 2 K. H. VI, ii, 4, line 3,—

“Barren winter, with his wrathful nipping [wrathful-n. ?] cold.”

T. Andr. ii, 3,—

“A barren detested vale, you see, it is.”

T. and C., ii, 3; this is remarkable on account of the pause, a slight one indeed, which follows the word,—

“Why will he not—————

Untent his person, and share the air with us?”

As You Like It, i, 3,—

“To seek my uncle in the forest of Arden.”

It may be remarked that in most of the above instances a vowel, or *h* follows; and so of the ensuing ones. Examples from other writers. Some have already been adduced incidentally. Of the ante-Elizabethan poets, with the exception of Chaucer, Surrey, and Wyatt, I have but little knowledge. Chaucer, Clerkes Tale, verse 6824,—

“To stinten rancour and dissention

Betwix his peple and him: thus spake the bull.”

Manciples Prologue (so called), verse 17018,—

“But yet, Manciple, in faith thou art to nice.”

Man of Lawes Tale, verse 4953,—

“The constable and dame Hermegild his wife.”

verse 4730,—

“Was ther no philosophre in al thy toun?”

Merchantes Tale, verse 10080,—

“And with hire finger a signe made she.”

verse 9466 (this and the following instance are remarkable on account of the word being followed by a consonant),—

“That of the peple the grettest vois hath she.”

Manciples Prologue, verse 17025,—

“Quod the Manciple, ‘That were a gret meschefe.’”

So *letter* (also *letters*) *sclaunder*, *monster*, *Roger*, *lever* *ci. e. dearer*), &c.

Man of Lawes Tale, verse 5257,—

“With that hire couverchief of hire hed she braid.”

Surrey, Dyce, 19,—

“And with remembrance of the greater grief, [dele comma]
To banish less, I find my chief relief.”

Sackville, Gorboduc, ed. 1820, p. 71, *weapon*; 89, *perish*; 91, *holden*; all these followed by a vowel; for in the second instance,—

“With fire and sword thy native folk shall perish,
One kinsman shall bereave another’s life,”

one is pronounced *un*; though perhaps the pause at the end of the line would of itself obviate any harshness, even if a consonant followed. Induction, same edition, p. 127,—

“By him lay heavy sleep, the cousin of Death.”

Middleton, Witch, ii, 2, Dyce, vol. iii, p. 299,—

“—————Till my return
You ’ll be good company, my sister and you.”

iv, 3, p. 314,—

“To catch this sister of mine, and bring her name
To some disgrace first.”

Jonson, Poetaster, Apologetical Dialogue, Gifford, vol. ii, p. 547,—

“Than e’er the master of arts, or giver of wit.”

Magnetic Lady, ii, 1, vol. vi, p. 49,—

“—————such a rascal,
As is the common offence grown of mankind,
And worthy to be torn up from society.”

iii, 49, p. 77,—

“Shrunk hence, contracted to his centre, I fear.”

Every Man in his Humour, ii, 3, vol. i, p. 58,—

“Nor read the grammar of cheating I had made,
To my sharp boy, at twelve.”

Catiline, iii, 2, vol. iv, p. 261,—

“I could almost turn lover again, but that
Terentia would be jealous.”

iv, 2, p. 291,—

“To tell the people in what danger he was.”

292,—

“How now, what makes this muster, consul Antonius?”

This last, however, is out of Jonson's usual way. The licence in question is very frequent in him, and—like every thing else in his writings—matter of rule and calculation. It is also common in Beaumont and Fletcher.

Scornful Lady, ii, 3, Moxon, vol. i, p. 87, col. 1,—

“Pr'ythee, old angel o'gold, salute my family.”

Loyal Subject, v. 2, Moxon, vol. i, p. 350, col. 1,—

“I looked for other manner of dealings from 'em.”

Chapman, *Il.* viii, Taylor, vol. i, p. 189,—

“————— Is all our succour past
To these our perishing Grecian friends?”

iv, p. 112,—

“————— by whom we took the town,
Untouch'd ; our fathers perishing there by follies of their own.”

xiv, vol. ii, p. 39,—

“With one hand touch the nourishing earth, and in the other take
The marble sea.”

Lodge and Greene, Looking-Glass for London, &c. Dyce's Greene, vol. i, p. 105,—

“Which, better than we, our master can report.”

Lord Brooke,—in whom this licence is at least very rare,—Mustapha, iii, 2, p. 121,—

“Delight of change, favours past, and fear of greatness.”

Hall, Satires, book ii, sat. iii, line 23,—

“Each home-bred science percheth in the chair,
While sacred arts grovel on the groundsell bare.”

Beaumont and Fletcher, *Beggars' Bush*, v, 2, Moxon, vol. i, p. 229, col. 2,—

“The same employment make me master of strength.”
i, 3, Moxon, vol. i, p. 211, col. 1,—

“I read his letters of mart from this state granted
For the recovery,” &c.

Heywood, *Four Prentices of London*, Dodsley. vol. vi, p. 481,—

“But letters from England tell me William 's dead.”

Marlowe, *K. Edward II*, Dodsley, vol. ii, p. 324,—

“———— and with a general consent
Confirm his banishment with our hands and seals.”

Carew, Clarke's edition, l, p. 70,—

“Thus both shall perish; and as thou on the hearse
Shalt want her tears, so she shall want thy verse.”

xxix, p. 49,—

“Whose cherishing flames themselves divide
Through every room.”

I know little of Cowley, but I have noticed *nourishing* thus used in one of his Pindaric Odes. Milton, *P. L.* x, 269,—

“The savour of death from all things there that live.”

i, 248,—

“Whom reason hath equall'd, force hath made supreme,” &c.
v, 260,—

“Earth and the garden of God, with cedars crown'd.”

And so *passim*. It is frequent in *Hudibras*, *e. g.* pt. i, canto iii, 1025,—

“Diogenes, who is not said,
For ought that ever I could read,
To whine, put finger i' th' eye, and sob,
Because h' had ne'er another tub.”

canto ii, 273,—

“————— he’d suck his claws,
And quarter himself upon his paws.”

So *better or worse, passim* ; *e. g.* pt. III, c. iii, 683,—

“I would so trounce her and her purse,
I’d make her kneel for better or worse.”

Even in Swift, Ode to the Athenian Society, dated 1691,
line 35,—

“A peaceful and a flourishing shore.”

And Pomfret, Ode entitled *Dies Novissima*, viii,—

“And, with this arm, his flour’ shing plume I tore.”

Modern revivals. Cary, *Inferno*, xv, line 74 (an extreme instance),—

“May of themselves make litter, not touch the plant.”

It is not unfrequent in him.

Note the following from the *Scotch* parts of Ramsey’s
Gentle Shepherd, i, near the end,—

“Sic as stand single (a state sae lik’d by you!)
Beneath ilk storm, frae every airt, moun bow.”

ii, 1,—

“Nor grumbled, if ane grew rich ; or shor’ d to raise
Our mailens,” &c.

iii, 2, description of the scene ; a double rhyme is evidently not intended,—

“Yet a’ is clean—a clear peat ingle
Glances amidst the floor,
The green horn spoons, beech luggies mingle
On shelves foregainst the door.”

Same scene,—

“Aft-times as broken a ship has come to land.”

Ib. near the end,—

“I’d rather enjoy this evening calm and fair, &c.

* * * *

Syne sup together; an’ tak our pint and crack.”

4,—

“Oppressing a’, as punishment o’ their sin, &c.

* * * *

“Wha daurs to grumble finds his correcting hand.”

iv, 1,—

“I think I’ve towzl’d his harigalds a wee.”

v, 2, near the end,—

“If he’s made for another, he’ll ne’er be mine.”

3,—

“My father’s hearty table you soon shall see
Restor’d.”

V.

ITHE and *O'THE* are to be pronounced *i'th'* and *o'th'*.

(In the folio they are so printed; frequently *i'th*, *o'th*; the latter by the way often *a'th'* or *a'th*.) In many places also, where the *e* in *the* before a consonant is at present retained to the injury of the metre, it ought to be elided; *e. g.*

Hamlet, i, 1,—

“The graves stood tenantless, and th’ sheeted dead
Did squeak and gibber,” &c.

Winter’s Tale, v, i,—

“————— and hath he too
Expos’d this paragon to th’ fearful wrongs
(At least, ungentle) of the dreadful Neptune?”

Hamlet, iii, 4, ed. 4to, 1604, teste Caldecott in his 1832 edition of Hamlet, and As You Like It,—²⁵

“And either master the devil or throw him out
With wondrous potency.”

Th' devil. Macbeth, iii, 1, line 2,—

“As the weird women promis'd; and, I fear.”

Th', metri gratia. And so evidently, King Henry V, i, 1, near the end,—

“And, generally, to the crown and seat of France.”

All's Well that Ends Well, ii, 3,—

“From lowest place when virtuous things proceed,
The place is dignified by the doer's deed.

th' doer's. For other instances, see *Shakespeare*. It has also been retained sometimes before a vowel, contrary to metre; as, I think, King Lear, iii, 4, init.,—

“The tyranny of the open night's too rough.”

And also where the retention of the *e* is in some way or other inconsistent with Shakespeare's manner of writing, or with the characteristic flow of his verse; as Julius Cæsar, v, 1,—

“The storm is up, and all is on the hazard.

Brutus. Ho!

Lucilius,” &c.

²⁵ Walker here has fallen into an inaccuracy. Caldecott reads in his text, “And master the devil, or throw him out,” &c., and adds in a note, “Of the original copies so the quarto, 1611; that of 1604 reads *either*.” Neither gives a verse, but merely a line of ten syllables. The reading, which Walker attributes to the quarto 1604, is perhaps the true one.—*Ed.*

The first line is anti-Shakesperian. Write and arrange,
meo periculo,—

“————— and all’s on th’ hazard.

Bru.

Ho!”

So of *to*. Macbeth, v, 3, read,—

“Canst thou not minister t’ a mind diseas’d—

————— Therein the patient

Must minister t’ himself.”

Bishop Corbet, Distracted Puritan, *Retrospect*. vol. xii, 320,
ed. 1647, p. 63,—

“When zeal and godly knowledge

Have put me in hope

To deal with the Pope,

And well as the best in the college.”

I’ th’, *metri gratia*; Massinger, *Picture*, iii, 2, near the
end,—

“————— make

My rustic entertainment relish of

The curiousness of the court.

Ubald.

Your looks, sweet madam,

Cannot but make,” &c.

O’ th’. 4, near the beginning :—

“————— but it may be queens,

And such a queen as yours is has the art—

Ferd. You take leave

To talk, my lord.”

Qu.

“And such a queen *as yours has th’ art*.”



VI.

IN HIS, OF HIS, are sometimes to be written *in's*,
of's; *it, 't*; *us, 's*; *he has, they have, h'has, th'have*
 (not *they've*); *as, 's*, and the like; *e. g.*

K. H. VIII, i, 1,—

“Out of 's self-drawing web, he gives us note:
 so read, not *his*; and *ib.*,—

“Our reverend cardinal carried.

Norf.

Like't your grace.”

Ib.

“———— his sword
 Hath a sharp edge; 'tis long, and 't may be said,
 It reaches far.”

Ib.

“———— I read in 's looks
 Matter against me.”

Not *it, it may*, &c.; *Coriolanus*, iii, 1, init.—

“———— to make road
 Upon's again.”

Ib.

“For th' ill which doth control't.

Brutus.

H' hath said enough.”

So write. *Comedy of Errors*, iv, 4, near the end of the
 scene,—

“He did bespeak a chain of me, but had it not.”

Shakespeare avoids trisyllable endings; write *had 't not*.

Antony and Cleopatra, i, 3,—

“And give true evidence to his love, which stands
 An honourable trial.”

To's; and just below,—

“———— Good now, play one scene
 Of excellent dissembling; and let it look
 Like perfect honour.”

Let't. K. H. VIII, iii, 2,—

“There 's more in it than fair visage.—Bullen!
No, we'll no Bullens.”

I feel instinctively that Shakespeare must have written
There's more in't. Perhaps thus,—

“There's more in't than fair visage.—Bullen! *Bullen!*
No, we'll no Bullens.”

For the line of nine syllables is alien to Shakespeare.
The Folio too, I find, has *There's more in't.* So Ant. and
Cleo. iii, 11,—

“There is hope in it yet.”

Here too, the Fol. has *There's hope in't yet.* A few lines
below the Var. ed. (from which I quote) retains the Folio's
There's sap in't yet, because here there was no appearance
of danger to the metre. K. R. II, ii, 1,—

“England, bound in with the triumphant sea.
Whose rocky shore beats back the envious siege
Of watery *Neptune*, is now bound in with shame,
With inky blots, and rotten parchment bonds.”

The extra syllable breaks the uniform flow of the passage,
which is that of Shakespeare's historical plays generally,
(setting aside K. H. VIII, which stands alone in this
respect, and in fact belongs altogether to a different
period), to a degree which Shakespeare would not have
tolerated. Read 's *now*. Love's Labour's Lost, ii, 1,—

“Your Ladyship is ignorant what it is.”

Rather, I think, *what 'tis*. Macbeth i, 6,—

“The love that follows us, sometime is our trouble ;”

sometime's. K. R. III, iii, 7,—

“Call them again, sweet prince, accept their suit ;
If you deny them, all the land will rue it.”

Read *rue't*; for the lines undoubtedly rhyme. Sonnet ci,—

“Excuse not silence so; for it lies in thee
To make him much outlive a gilded tomb,” &c.

(It may be remarked, appositely to the passage from K. R. III, that *on't*, *for't*, and the like at the end of verses, have in many instances been corrupted into *of it*, *for it*, &c.. So with *it* in general at the end of a line. An ear properly imbued with the Shakesperian rhythm in general, and with that of certain plays in particular,—I mean the earlier dramas (the *Midsummer Night's Dream* for instance) in which double endings to the lines occur comparatively seldom—invariably detects the fault. *Troilus and Cressida*, iii, 3,—

“My mind is troubled, like a fountain stirr'd,
And I myself see not the bottom of it.”

Read, *meo periculo*, *of 't*, or *on't*. *Midsummer's Night's Dream*, iii, 2,—

“My sex, as well as I, may chide you for it,
Though I alone do feel the injury.”

This sensibly infringes on the “*monosyllabo-teleutic*” flow of the poem. *For't*. *Cymbeline*, v, 5,—

“————— Pr'ythee, valiant youth,
Deny't again.

Gui. I've spoke it, and I did it.”

Certainly *did't*. And so K. R. III, i, 2,—

“O cursed be the hand that made these holes:
Cursed the heart that had the heart to do it;
Cursed the blood, &c.

* * * * *

If ever he have child, abortive be it.
Prodigious,” &c.

Read the whole passage and judge. 1 K. H. VI, iv, 5,—

“Thou never hadst renown, nor canst not lose it.

John. Yes, your renowned name: shall flight abuse it?”

The double rhyme, to my ears, is in complete discord with the tone and character of the scene. This is matter of tact rather than of rule.

This is is not unfrequently—like *that is*, &c. contracted into a monosyllable; as has been noticed by one of the critics in the Var. Shakespeare, to whose note I am indebted for my first knowledge of this fact. Measure for Measure, v, i,—

“Words against me? This’ a good friar, belike!”

(*Fol. this ’a.*) So write in the following passages. King Lear, v, 3,—

“If Fortune brag of two, she lov’d and hated,
One of them we behold.

Lear. This’ a dull sight:
Are you not Kent?

Kent. The same; your servant Kent.”

if the correction has been already made. iv, 6,—

“When we are born, we cry, that we are come
To this great stage of fools—This’ a good block:—
It were a delicate stratagem, to shoe
A troop of horse with felt.”—

Fol.,—

“————— This a good blocke, &c.”

The ? after block, in the received text (meaning thereby the Var.), besides being unauthorized, is less natural. Tempest, iv, 1,—

“This’ strange: your father’s in some passion
That works him strongly.”

Fol. *This is strange.* Var. *This is most strange.*²⁶ This too is, I believe, a purely conjectural emendation; besides, the expression—as appears to me—is, in spite of Matilda's reply, too strong, and disproportionate to the occasion. The contracted *passion* too, at the end of a line, is unlikely. Hamlet, iv, 5,—

“O! this' the poison of deep grief: it springs
All from her father's death.”

Taming of the Shrew, i, 2,—

“Petruchio, patience; I am Grumio's pledge:
Why, this' a heavy chance 'twixt him and you.”

Fol. *this a.* Winter's Tale, v, near the end, the construction will be *expedited* by reading,—

“————— *This'* your son-in-law,
And son unto the king, whom heavens directing,
Is troth-plight to your daughter.”

Fol. *This* (we might indeed read *This is* without any violation of metre, but I prefer the other). For the construction, “whom heavens directing,” &c., one may compare Venus and Adonis, st. clxxiii,—

“———— as the snail, whose tender horns being bit,
Shrinks backward in his shelly cave with pain.”

Cymbeline, iv, 2, I think,—

“————— no, nor
The leaf of eglantine, whom not to slander,
Outsweeten'd not thy breath.”

²⁶ The Var. 1821, by Malone and Boswell, does not insert *most*, but it contains a note by Steevens, stating that the latter had inserted it, with reference no doubt to a different edition.—*Ed.*

Compare, too, *Tempest*, i, 2,—

“Some food we had, and some fresh water, which
A noble Neapolitan, Gonzalo,
Out of his charity (who being then appointed
Master of this design) did give us,” &c.

Also *M. W. of W.* iv, 6,—

“————— I have a letter from her
Of such contents as you will wonder at ;
The mirth whereof so larded with my matter,
That neither singly can be manifested
Without the shew of both.”

And the following from Shakespeare's contemporaries,
Jonson, *Epigram*, cxix,—

“————— that good man,
Whose dice not doing well, t' a pulpit ran.”

Prologue to Volpone,—

“This we were bid to credit from our poet,
Whose true scope, if you would know it,
In all his poems still hath been this measure,
To mix profit with your pleasure ;
And not as some, whose throats their envy failing,
Cry noarsely, All he writes is railing.”

Sidney, *Arcadia*, book i, p. 15, line 13, of the poets at
the Court of the Arcadian king,—

“————— among whom also there are two or three
strangers, whom inward melancholies having made weary of
the world's eyes, have come to spend their lives among the
country people of Arcadia,” &c.

Daniel (in whom this construction is frequent) Civil Wars,
book iii, st. xxxvi,—

“Yet one among the rest (whose mind not won
With th’ overweening thought of hot excess,
Nor headlong carried with the stream of will,
Nor by his own election led to ill)
Judicious Blunt ————
Counsels their heat with calm grave words and fit.”

book vi, st. xcii,—

“Whilst Talbot (whose fresh ardour having got
A marvellous advantage of his years)
Carries his unfelt age, as if forgot,
Whirling about, where any need appears,” &c.

Dedication to Cleopatra, ii,—

“I ——— only told of Delia, and her wrong, &c.
* * * * *
A text from whence my Muse had not digrest,
Madam, had not thy well-grac’d Antony
(Who all alone having remained long),
Requir’d his Cleopatra’s company.”

Sidney, Arcadia, book iii, p. 254, line 7,—

“But the watch gave a quick alarum to the soldiers
within, whom practise already having prepared, began each
with unabashed hearts, or at least countenances, to look to
their charge,” &c.

Massinger, Fatal Dowry, i, 1, Moxon, p. 266, col. 1, is
perhaps in point,—

“————— men great in birth, &c.
* * * * *
Fawn basely upon such, whose gowns put off,
They would disdain for servants.”

The following, Bondman, iv, 3, Moxon, p. 91, col. 2, is somewhat similar,—

“————— I am like
A man whose vital spirits consumed and wasted
With a long and tedious fever, unto whom
Too much of a strange cordial, at once taken,
Brings death, and not restores him.”

A critic might indeed suggest that Massinger wrote, whose *vital SPIRIT'S consum'd*, &c.; but I think a writer of that age would necessarily have said *spirits*. Chapman, *Il.* i, may be quoted here,—

“————— Achilles call'd a court
Of all the Greeks: heaven's white arm'd queen (who every
where cut short
Beholding her beloved Greeks by death) suggested it.”

Sandy's Ovid, 1626, book i, p. 5,—

“Our demigods, nymphs, sylvans, satyrs, fauns,
Who haunt clear streams, high mountains, woods and lawns,
(On whom since yet we please not to bestow
Celestial dwellings) must subsist below:
Think you, you gods, they can in safety rest,” &c.

Main subject resumed. Taming of the Shrew, iii, 2, init.,—

“Signior Lucentio, this is the 'pointed day
That Katharine and Petruchio should be married.”

This'. Winter's Tale, v, 1,—

“The other, when she has obtain'd your ear,
Will have your tongue too. This is such a creature,
Would she begin a sect, might quench the zeal
Of all professors else.”

Fol. *This is a creature*, &c. *Such* was introduced by Hanmer *e suo*, for the metre sake. Campbell, Chalmers, and Harness retain *such*, so that I suppose it is to be

considered as the vulgate reading; although the Var. 1821 follows the Folio, as do also Knight and Collier. Read, I think, *This' a creature*. For *creature*, see note on 1 K. H. VI, i, 6,—

“Divinest creature, Astrea’s daughter,”

in *Shakespeare*. Cymbeline, ii, 2, *ad fin.* read, I think,—

“Though this’ a heavenly angel, hell is here.”

Vulg. *this*, which is scarcely, if at all, a Shakesperian construction. T. G. of V. v, 4,—

“Why, this is the ring I gave to Julia.”

Comedy of Errors, not far from the beginning,—

“Yet this my comfort: when your (?) words are done,
My woes end likewise with the evening sun.”

In the two last examples for *this is*, *this*, read, *this’*. T. of the S. iii, 1, line 4,—

“But, wrangling pedant, this is
The patroness of heavenly harmony:
Then give me leave to have prerogative,” &c.

Qu. whether we shall not write and arrange,—

“But, wrangling pedant, this’ the patroness
Of heavenly harmony: then give me leave
To have prerogative;
And when,” &c.

And so perhaps King John, iv, 3,—

“————— could thought without such object
Form such another? This is the very top,
The height, the crest,” &c.

on account of the extra syllable. So also, I think, King Henry VIII, iii, 2,—

“————— and to be
Out of the king’s protection :—This is my charge.”

And v, 2,—

“Remember your bold life too.

Chan.

This is too much.”

W. T. iv, 3,—

Pol. “This is a brave fellow.”

I think this is a short line, as Polixenes speaks in verse throughout this scene.

Instances from other writers. It is evidently as old as Chaucer. *Knights Tale*, verse 2764,—

“This is all and som, that Arcite moste die.”

Frankleines Tale, verse 11910,—

“This is all and some, ther n’ is no more to sain.”

Frankleines Tale, verse 11200,—

“But thilke God that made the wind to blow,
As kepe my lord, this is my conclusion.”

Complaint of the Black Knight, Fol. 260, col. 2, ed. 1602,—

“And of his wounding this is the worst of all,
Whan he hurt doeth to so cruell (?) wretch,” &c.

Massinger, *New Way to Pay Old Debts*, i, 3, Moxon, p. 294, col. 1,—

“————— Will you out, sir?
I wonder how you durst creep in.

Order.

This is rudeness,

And saucy impudence.”

This' ; otherwise we shall infringe, I think, even on Mas-singer's rules of metre ; and so iv, near the end,—

“ ————— or, Will her honour please
To accept this monkey, dog, or paroqueto,
(This is state in ladies) or my eldest son
To be her page,” &c.

Middleton, *Chaste Maid in Cheapside*, iii, 3, Dyce, iv, 57,—

“ ————— give you joy of your tongue,
There's nothing else good in you : this their life,
The whole day, from eyes open to eyes shut,
Kissing or scolding,” &c.

Id. *Witch*, i, 1, Dyce, iii, 257,—

“ Since it must. (point *must*—)

Fran. This the worst fright that could come
To a conceal'd great belly ! I'm with child.”

This' ; and so, ii, 1, ult. 280,—

“ ————— come, gentlemen, let's enter.

Seb. I ha' done't upon a breach ; this a less venture.”

Id. and Rowley, *Spanish Gipsy*, v, 2, Dyce, iv, 195,—

“ ————— when great Charles
In a set battle took him prisoner :
This I resign to thee.

Lewis. This is a new mystery.

Alv. Now see this naked bosom ; turn the points
Of either on this bulwark.”

Here, the metre requires *This'*. *Id.* and Rowley, *Change-ling*, iv, 2, Dyce, iv, 270,—

“ ————— Time and our swords
May make us more acquainted ; this the business.
I should have,” &c.

explaining what the business is.

Middleton, Mayor of Queenborough, i, 2, Dyce, i, 139,—

“This is an ungodly way to come to honour.”

iii, 3, Dyce, i, 177,—

“How now? how goes your choice?

Tailor.

This he, my lord.”

No Wit, no Help like a Woman's, v, 1, Dyce, v, 118,—

“This is a fine thievish juggling, gentlemen.”

Triumphs of Truth, Dyce, v, 230,—

“Bold furies, back! or with this scourge of fire,
Whence sparkles out religious chaste desire,
I'll whip you down to darkness: this a place
Worthy my mistress; her eternal grace
Be the full object,” &c.

Greene, James iv, 1, Dyce, ii, 77,—

“Brother of Scotland, this is my joy, my life,
Her father's honour, and her country's hope,” &c.

Here, too, I think, we ought to read *this*'. Beaumont and Fletcher, Maid's Tragedy, v, 4, Moxon, vol. i, p. 23, col. 2, arrange and read the whole passage as follows,—

“You can't.

Asp. It shall become you though to tell
Your lord.

Serv. ' Sir, he will speak with nobody;
But—in particular I have in charge—
About no weighty matters.

Asp. This' [for *This is*] most strange:
Art thou gold-proof? there's for thee; help me to him.

Serv. Pray, be not angry, sir,” &c.

Scornful Lady, iii, 2, Moxon, vol. i, p. 88, col. 2, I suspect,—

“Yes, more than thou dar'st be, a soldier.

Abig. Thou dost not come to quarrel?

El. Love. No, not with women ; I come here to speak
With a gentlewoman.

Abig. Why I am one.

El. Love. But not with one so gentle.

Wel. This' [for *This is*] a fine fellow.

El. Love. ————— Sir,
I am not fine yet : I am but new come over ;
Direct me with your ticket to your tailor,
And then I shall be fine, sir."

If the passage be, as I think it is, in verse. *Ib.* Moxon,
vol. i, p. 90, col. 1,—

"Sure, I should know that voice : this' knavery,
I'll fit you for it."

Elder Brother, iii, 5, Moxon, vol. i, p. 145, col. 2,
perhaps,—

"This' the last time of asking, will you set your hand to ?
Chas. This' the last time of answering, I will never."

But the versification of this play is so loose, that I almost
doubt. Pilgrim, v, 6, Moxon, vol. i, p. 615, col. 2,—

"I'st your will too ? this is the last time of asking."

Thierry and Theodoret, iv, 2, Moxon, vol. ii, p. 421,
col. 2,—

"Alas, we will wear anything.
Brun. This is madness :
Take but my counsel."

Qu. Beggar's Bush, ii, 1, read,—

"This' tyrant-like indeed. But what would Ginks
Or Clause be here ? "

Ib. ed. 1647,—

"How ? nothing but signs ?
Gincks. ao, ao, ao, ao.
Hub. This strange."

Little French Lawyer, iv, 4, same ed. (Moxon, vol. i, p. 429, col. 1),—

“—————’T is too cold;
This for a summer fight.”

Captain, v, 2, same ed. (prose or verse): Moxon, vol. i, p. 641, col. 2,—

“God send thee good luck: this the second time
I have thrown thee out to-day.”

Webster, Duchess of Malfy, iv, 2, Dyce, vol. i, p. 274,—

“This your last presence chamber.”

Beaumont and Fletcher, Chances, v, 3, Moxon, vol. i, p. 513, col. 2,—

“—————Not a question,
But make your eyes your tongues,
John. This is a strange juggler!”

Loyal Subject, iv, 2, Moxon, vol. i, p. 344, col. 1,—

“This is the fin’st place to live in I e’er enter’d.”

v, 6, not far from the end of the play,—

“This is a strange metamorphosis: Alinda!”

(All these too are from the 1647 ed.; from which indeed I have always quoted hitherto in this article, only altering the old spelling, except in the case of the plays contained in the first two volumes of the 1750 ed.—and even these I have sometimes cited from the old ed.—and of the Thierry and Theodoret, which I quote from the 4to of 1621). Nice Valour, i, 1, 1647,—

“I charge thee, live not long.
Lap. This is worse than beating.”

Pilgrim, iv, 2,—

“This the mere chronicle of my mishaps.”

Massinger, *Parliament of Love*, v, 1, Gifford, vol. ii, p. 324. Moxon, p. 142, col. 2,—

“————— Bind him to
His word, great sir; Montrose lives; this a plot
To catch this obstinate lady.”

Great Duke of Florence, iv, 2, Moxon, p. 181, col. 2,—

“And am I doubted now?

Cozimo.

This is from the purpose.”

City Madam, iv, 2, Moxon, p. 332, col. 1,—

“There’s half a million stirring in your house,
This a poor trifle.”

See context. 3, Moxon, p. 333, col. 1,—

“This your kind creditor!

2 *Serj.*

A vast villain rather!”

Ford, *Broken Heart*, v, 3,—

“————— and Philema
Should into Vesta’s temple.

This is a testament!

Bass. It sounds not like conditions on a marriage.”

Ford’s metre requires *this’*. Play called the Second Maiden’s Tragedy, iii, 1, Old English Drama, vol. i, p. 44,—

“This is a strange humour; we must know things twice.

Sylvester, ii, i, iii, p. 95, init.,—

“This’s not the world. O! whither am I brought?

Jonson, *Vision on the Muses of Drayton*, line 9, Chalmers’s *Poets*, Drayton, p. 3,—

“—————this reckoning I will pay,
Without conferring symbols. This’s my day.

I am not certain how Gifford prints it.²⁷ I have not collated any old edition, but I conclude that *This's* is the original form: for Chalmers uniformly retains the spelling of the old editions. Alchemist, iv, 4, Gifford, vol. iv, p. 152,—

“This' strange!—Lady, do you inform your brother.

And so ed. 1640. v. 2, p. 177; and so ed. 1640,—

“—————we'll tickle it at the Pigeons,
When we have all, and may unlock the trunks,
And say, this's mine, and thine; and thine and mine.”

This passage alone would prove the point, if it were not otherwise clear. Sejanus, v, 1, line 3; ed. 1640 also has *this*,—

“I did not live till now, this my first hour,
Wherein I see my thoughts match'd by my power.”

Spanish Tragedy, v, Dodsley, vol. iii, p. 187, ed. 1825,—

“She—————
—————slew Solyman;
And to escape the Bashaw's tyranny,
Did stab herself: and this the tragedy.”

This ed. was printed from Allde's undated one, “amended of such gross blunders as passed in the first;” p. 209. The editions of 1618, 1623, and 1633 have *this is* (note in loc.) Evidently *this'*. Jonson, Alchemist, ii, 1, Gifford, vol. iv, p. 71; and so ed. 1640,—

“'Heart, this is a bawdy-house! I will be burnt else.”

It occurs frequently in this play. Fox, iii, 5, vol. iii,

²⁷ Gifford prints *This'*.—Ed.

p. 249. (Here I have not, as in some other instances from Jonson, collated an old edition.)

“—————what, is my gold
The worse for touching, clothes for being look'd on?
Why, this's no more.”

In v, 8, p. 325,—

“If this be held the highway to get riches,
May I be poor!

3 *Avoc.* This is not the gain, but torment;”

we should expunge *the* before *gain*. Joseph Taylor on Massinger's Roman Actor, Moxon, p. lvii,—

“—————why I write to thee
Is, to profess our love's antiquity,
Which to this tragedy must give my test, (*i.e. testimony*)
Thou hast made many good, but this thy best.”

Roman Actor, i, 2, Moxon, p. 146, col. 1,—

“—————you are rude and saucy,
Nor know to whom you speak.

Lamia.

This is fine, i' faith!”

v, near the end, perhaps;

“—————yet he was our prince,
However wicked; and, in you, this murder,
Which whosoe'er succeeds him will revenge.”

For here, I think, *this* may stand.²⁸ Merry Devil of Ed-
monton, 1608, Dodsley, ed. 1825, vol. v, p. 225,—

“*Coreb.* Come, art thou ready?

Fabel.

Whither, or to what?

Coreb. Why, scholar, this the hour thy date expires;
I must depart, and come to claim my due.”

Where, as appears from a note subjoined, previous editors

²⁸ I scarcely understand Walker here, for *this*' seems necessary, if the passage is otherwise correct—*Ed.*

had inserted *is* after *this*. Fletcher, Valentinian, iii, 2, Moxon, vol. i, p. 452, col. 2,—

“ This the trim course of life ? ”

Rather perhaps,—

“ *This*’ the trim course of life ! ”

See context. Play of Albumazar, i, 1, Dodsley, vol. vii, p. 113,—

“ Antonio,———

Before he went to Barbary, agreed

To give in marriage——

Albumazar.

Furbo, this no place

Fit to consider curious points of business.”

Ib. 3, p. 116, line 4,—

“ Sure this some novice of th’ artillery,
That winks and shoots.”

v. 6, p. 206,—

“ —— Treacherous villain !

Accursed Trincalo ! I’ll——but this no place ;

He’s too well back’d,” &c.

See context. Play of Titus Andronicus, iv, 2,—

“ My mistress is my mistress ; this, myself,
The vigour and the picture of my youth,” &c.

The comma after *this* is not in the Folio. Perhaps *this*’. Dekker, Wonder of a Kingdom, Old English Plays, vol. iii, p. 26,—

“ Give her this paper, and this ; in the one she may know
my mind, in the other feel me ; this a letter ; this a jewel :
tell her,” &c.

Surely we should write *this*’. Massinger, Great Duke of Florence, iv, 2, Moxon, p. 182, col. 2,—

“ We are amazed.

Giov.

This is gross : nor can th’ imposture

But be discover’d.”

City Madam, v, iii, p. 338, col. 2,—

“I’ll give these organs. This the sacrifice
To make the great work perfect.”

Ford and Dekker, *Sun’s Darling*, iii, 3, p. 177, col. 2,—

“——— This that *Altezza* [*sic*],
That Rhodian wonder gazed on by the Sun!
I fear’d thine eyes should have beheld a face,
The moon has not a clearer; this! a dowdy.”

Write *this’ a dowdy*. Spenser, *F. Q.* v, iii, xxi,—

“That shield, which thou dost beare, was it indeed
Which this dayes honour sav’d to Marinell;
But not that arme, nor thou the man I reed,
Which didst that service unto Florimell;”

* * * *

xxii,—

“But *this* the sword which wrought these cruell stounds,
And this the arme the which that shield did beare,
And these the signs,” (so shewed forth his wounds),
“By which that glorie gotten doth appeare.”

Perhaps this’; *are* may be understood after *these*, from the *this* preceding. Yet I do not think it is like Spenser’s manner; and the Latinism, *this* for *this is* has a Spenserian look. Beaumont and Fletcher, *Loyal Subject*, ii, near the end, Moxon, vol. i, p. 326, col. 2,—

“But will you not repent, lord? When this is gone,
Where will your lordship,” &c.

The metre of this play, if I mistake not, requires *when THIS’ gone*. Dem. and Enan., v, 7, p. 113, line 2. (*Humorous Lieutenant*, v, 5, Moxon, vol. i, p. 262, col. 1),—

“*Sel.* Your name, sweet ladie?

Cel. Enanthe,²⁹ sir: and *this* to beg your blessing.”

²⁹ Is this an error of the pen for *Euanthe*? or was *Oenanthe* the name meant?—*W.*

This', I imagine. Massinger, *Roman Actor*, iv, 2, Moxon, p. 160, col. 1,—

"This is all. And now your sentence."

v, 2, p. 164, col. 2,—

"———— I grow constant they are false,
And built upon uncertainties.

1 *Trib.*

This is right."

Marmyon, *Antiquary*, ii, 1, Dodsley, vol. x, p. 23,—

"Hey-day, this is excellent! what voice is that?"

Ib. p. 27,—

"Whate'er it be, now 't is dispatch'd
This is rudeness."

Massinger, *Guardian*, ii, 4, towards the end, Moxon, p. 349, col. 1,—

"———— they are angry hornets,
Not to be jested with.

3 *Ban.*

This is not so well."

Machin, *Dumb Knight*, ii, Dodsley, vol. iv, p. 405,—

"Why, this is court grace to men in misery."

And so, I imagine, even in the following place, Massinger, *Bondman*, ii, 1, p. 80, col. 2,—

"———— There's no perfection
That you are mistress of, but musters up
A legion against me, and all sworn
To my destruction.

Clev.

This is strange.

Leos.

But true, sweet," &c.

Massinger being greatly addicted to the uncontracted—
ion. *Maid of Honour*, iv, 3, Moxon, p. 206, col. 2,—

"———— we will give him hearing,
And you'll find him your best advocate.

Ast.

This is rare."

Green's *Tu Quoque*, Dodsley, vol. vii, p. 9, ult.,—

"This is pretty poetry; good fiction this."

Shirley's *Imposture*, ii, 1, Gifford and Dyce, vol. v, p. 199,—

"There 's a preferment! this is [*this*'] considerable."

Suckling, *Goblins*, ii, 1, Dodsley, vol. x, p. 117, perhaps we should read and arrange,—

"————— Remember, sweet, how oft
Y' have said 't i' th' face of Heaven, that 't was no love,
 Which length of time, or cruelty of chance,
 Could lessen or remove. O! kill me not
 That way, Sabina; *this*' [for *this is*] the nobler, take it,
 (*Kneels, and presents his sword*)
 And give it entrance anywhere, but here," &c.

(The former part of this passage is from Shakespeare's *exvith Sonnet*,—

"————— Love is not love,
 Which alters where it alteration finds, &c.
 * * * * *
 Love's not Time's fool, &c.")

Cartwright, *Ordinary*, v, 3, Dodsley, x, 256,—

"Methinks this is truly coming to a reckoning."

Carew, ed. Clarke, xxx, p. 50,—

"This but the idol, that 's the deity;"

perhaps *This*'. George Darley, who is strongly imbued with the old poetry, seems to have caught this usage; *Ethelstan*, ii, 1, p. 26,—

"————— I am to ride Black Merlin,
 That rasps the hard flint road with sparkling hoof,
 But through the woodland springs, a very deer,
 High as the boughs!

Edmund. This is all obdurate talk;
 She will not go."

There are other traces in Darley of an intimate acquaint-



ance with the old dramatists. *Sylvia*, v, 6, p. 183, Romanzo calls *Sylvia* "Perfidiousness!" 7, p. 195,—

"————— where his perdition
Gaped for him, like the monster of the Nile,
In every brake and jungle.

Nephon. *Madam*, indeed,
I told him," &c.

8, p. 201,—

"————— I forego
The deeds of fell *contest* to show."

On the other hand, Glapthorne, Lady's [*Ladies*'] Privilege, *Retrospect*. vol. x, p. 148. (Old English Drama, vol. ii, p. 28),—

"————— your temper could not
Brook your Chrisea's change without a start
Into a sudden fury.

Dor. This language I understand not : by my honour,
friend," &c.

Read and arrange,—

"————— This *is* language
I understand not : " &c.

Julius Cæsar, i, 2, perhaps,—

"Write them together, yours' as fair a name."

Love's Labour's Lost, v, 2, read,—

"Great Hercules' presented by this imp,"

not *Hercules is*. *Cymbeline*, iii, 6,—

"————— Pardon me, gods,
I'd change my sex to be companion with them,
Since Leonatus' false."

Massinger, *Virgin Martyr*, ii, 1, Moxon, p. 7, col. 1,—

"Hircius your name, and goatish is your nature."

The construction seems to require *Hircius*'. Heywood, Rape of Lucrece, v, 5,—

“Horatius, famous for defending Rome,
But we have done nought worthy Scævola,
Nor of a Roman.”

The , after Horatius has fallen too low in the line. Read *Horatius' famous*, &c. Beaumont and Fletcher, Knight of Malta, iv, 1, Moxon, vol. i, p. 144, col. 2,—

“I poison'd her: what stupid dulness is this?”

Scarcely *dulness is* | *this*, even in Beaumont and Fletcher. Yet I doubt. Rowley, Noble Spanish Soldier, 1633, i, 2, 6th page,—

“This Crosse, the object of my wounded soule.”

Qu. *This Crosse' the object*, &c. the , having (as in Heywood above, and likewise in some other instances which do not belong to the present head), dropt down into a lower part of the line. Lodge, Wounds of Civil War, i, 1, Dodsley, viii, 14,—

“Therefore I say, Marius our general.”

Meaning perhaps *Marius'*, &c., but it is uncertain. See context. To return to the general subject of these contractions. Sackville, *Induction*, p. 128, ed. 1820,—

“As eld accompanied with his loathsome train.”

p. 148,—

“Such loathsome cruelty on his people wrought.”

With's, on's. 2 K. Henry VI, i, 4,—

“Thither go these news, as fast as horse can carry them.”

Write *carry 'em*, and pronounce rapidly, to avoid the trisyllabic ending, which is out of place in these dramas, as it is also, though not altogether unknown, in those which are entirely and undisputedly Shakespeare's. (The

1 King Henry VI, is altogether the work of another writer). Donne, Poems, 1633, p. 203,—

“Call us what you will, we are made such by love.”

Call 's, Pericles, i, 2, line 7,—

“And danger, which I feared, is at Antioch.”

Qu. And ——— *fear'd, 's* at Antioch.

Milton, Second Poem on the death of the University Carrier, 21,—

“————— and to judge right,
He died for heaviness that his cart went light.”

So the eds. 1645 and 1673; yet I suspect *that 's*.

Ben. Jonson, Grammar, book ii, near the beginning (Works, ed. Gifford, vol. ix, p. 317):—“*Apostrophus* is the rejecting of a vowel from the beginning or ending of a word. The note whereof, *though it many times, through the negligence of authors and printers, is quite omitted*, yet by right should, and of the learned sort hath his sign and mark, which is such a semicircle (') placed in the top.”

VII.

ARCHBISHOP generally, if not always, has the accent on the first syllable; *e.g.*

2 King Henry IV, i, 1,—

“The gentle archbishop of York is up,
With well-appointed powers.”

See King Henry VIII, *passim*. Marlowe, Dr. Faustus, Old English Plays, p. 50. Dyce, vol. ii, p. 123, line 1. [This line is not in the earlier text of the ed. 1604.—*Ed.*]

“Lord archbishop of Reames, sit down with us.”

Harrington's *Ariosto*, xxxviii, xxiv,—

“Turpin, their archbishop of chief account,
In his robes pontifical did baptize her.”

VIII.

An *extra foot* is scarcely ever admitted, except when it follows immediately after a pause on the latter syllable of the third foot.

Timon of Athens, iii, 4,—

“————— they would smile, and fawn
Upon his debts, and take down th’ interest
Into their gluttonous maws. You do yourselves but wrong,
To stir me up.”

This form of six-footed verse is frequent in Shakespeare. To speak more accurately, I ought to add that it is confined (or very nearly so) to his later plays, those in which the lines are interlaced with each other (as in *Macbeth*, for instance, and the *Winter’s Tale*), and not separate, for the most part, and independent of each other (*e. g.* in *King John* and the *Comedy of Errors*). The play of *K. H. VIII* is perhaps an exception to this rule.



IX.

Nor is an *extra syllable* admissible in the body of the line, except when it comes immediately after a pause; namely, a short extra syllable after the fourth or sixth syllable of the line.

Troilus and Cressida, i, 3,—

“For here the Trojans taste our dear’st repute
With their fin’st palate: And trust to me, Ulysses,
Our imputation shall be oddly pois’d
In this wild action.”

(*Oddly* here is the opposite of *evenly*; inæqualiter.) Coriolanus, ii, 3,—

“And on a safer judgment, all revoke
Your ignorant election: enforce his pride,
And his old hate unto you.”

Hence in *All's Well that Ends Well*, i, 2, point (and so Blackstone),—

“————— but they may jest,
Till their own scorn return to them unnoted,
Ere they can hide their levity in honour
So like a courtier: Contempt, nor bitterness,
Were in his pride, or sharpness.”

Winter's Tale, i, 2,—

“Which must be even as swiftly follow'd, as
I mean to utter it; and both yourself and me
Cry, *lost*.”

Utter 't. Troilus and Cressida, iii, 3, arrange,—

“And give to dust, that is a little gilt,
More laud, than gold³⁰ o'er dusted. The present eye
Praises the present object.”

Lines of this sort also—chiefly those in which the extra syllable joins on to the second foot—are frequent in Shakespeare's later plays; in the early ones (most of them at least) they scarcely occur at all. K. R. III, i, 1,—

“Meantime, have patience.

Clar. I must perforce: farewell.”

Qu.—

“Meantime, have patience,

Clar. I must perforce.
Farewell.”

³⁰ This emendation (*gold* for *gilt*) was originally proposed by Thirlby, and adopted by Theobald. In *Shakespeare*, Walker says it should be received *of course*. The old copies read *goe* for *give*.—*Ed.*

X.

EITHER, NEITHER, WHETHER, MOTHER, BROTHER, and some other disyllables in which the final *ther* is preceded by a vowel—perhaps, in some measure, all words in *ther*—are frequently used, either as monosyllables, or as so nearly such, that in a metrical point of view they may be regarded as monosyllables. Some, as *whether*, were undoubtedly contracted (*whe'r*). This usage is more frequent in some words than in others; *e. g.* in *whether* than in *hither, whither, &c.* *Either* occurs not unfrequently even in the unaccented places (*locis obliquis*).

Cymbeline, iv, 2,—

“To come alone, either he so undertaking,
Or they so suffering.”

Sonnet, lxx,—

“Thou hast past by the ambush of young days,
Either not assail'd, or victor being charg'd.”

K. R. III, i, 2,—

“Either Heav'n with lightning strike the murderer dead,
Or earth gape open wide,” &c.

(Coleridge has caught it; *Death of Wallenstein*, iii, 6,—

“Either you or I. This morning was his last.”)

Neither, Marlowe, book i of *Lucan*, Dyce, vol. iii, p. 283,³¹—

“Neither spoil nor kingdom seek we by these arms.”

Merchant of Venice, i, 1, near the end,—

“Neither have I money, nor commodity
To raise a present sum.”

³¹ Here, as elsewhere, I have altered the reference so as to suit the edition of 1850. Walker quoted from an edition erroneously attributed to Mr. Dyce, and since disavowed by him.—*Ed.*

Either in the even places. Marlowe, *Lucan*, p. 291,—

“They stay’d not either to pray or sacrifice.”

Drayton, *Muses’ Elysium*, vii, 1630, p. 60,—

“She gave them physic, either to cool or move them.”

Whether; which also occurs in both situations. Sonnet lix,

“Whether we’re mended, or whe’r better they,
Or whether revolution be the same.”

C. of E. iv, l, folio, p. 93, col. 1,—

“Good sir, say, whe’r you ’l answer me, or no.”

Venus and Adonis, st. li,—

“And whe’r he run, or fly, they know not whether.”

Hall, *Satires*, book ii, st. 2,—

“Mutt’ring what censures their distracted minde
Of brain-sicke paradoxes deeply hath definde,
Or of Parmenides or darke Heraclite,
Whether all be one, or nought be infinite.”

Sometimes it was written *where*. K. R. III, iii, 7, folio,
p. 192, col. 2,—

“Yet know, where you accept our suit, or no,” &c.

* * * * *

and a little below,—

“To beare her burthen, where I will or no.”

Lyly, *Alexander and Campaspe*, v, 4, Dodsley, vol. ii,
p. 148,—

“*Alexander*. I will not enforce marriage, where I cannot compel
love.

Campaspe. But your majesty may move a question, *where* you
be willing to have a match.”

Read *whether* (see context): or at any rate so understand.
Butler, *Hudibras*, p. i, canto ii, line 47,—

“That is to say, whether tollutation,
As they do term ’t, or succussation.”

So *whether* [*wheder*] is contracted in Chaucer, Marchantes Tale, v. 9407,—

“Wheder she be wise and sobre, or dronkelewe.”

Prologue to Melibeus, v. 13861,—

“Let see wher thou carst tellen ought in geste.”

Troilus and Creseide, book i; I quote from *Retrospect*. xii, 112,—

“Within the temple he went him forth playing
This Troilus, of every wight about,
Now on this ladie, and now on that looking,
Whereso she were of towne, or of without.”

Whetherso, as *whoso*. *Hither*, *thither*, *whither* (frequently written *hether*, *thether*, *whether*). These adverbs were, in fact, at this time in the process of transformation to *here*, *there*, *where*; which latter forms have in certain phrases superseded the older ones, and would perhaps have supplanted them altogether, but for the necessity, in certain cases, of distinguishing between *where*, $\pi\omicron\tilde{i}$, and the other *where*, $\pi\omicron\tilde{u}$, and so of the others. In the following passage we may, I think, see *whither* [*whether*] in the act of passing into *where*; 2 K. H. VI, iv, 7, Folio, p. 141, col. 1,—

“Heare me but speake, and beare me wher’e you will.”

In numerous passages of our old poets *hither*, &c. are printed as disyllables, where the verse indicates that they are monosyllables. 2 K. H. VI, i, 4,—

“Thither go these news, as fast as horse can carry ’em.”

A. and C. ii, 2,—

“———— With much gladness;
And do invite you to my sister’s view,
Whither straight I ’ll lead you.”

K. H. VIII, v, 2,—

“Must I go like a traitor thither?

Gard.

Receive him,

And see him safe,” &c.

1 K. H. IV, iii, 2,—

“——— you are too wilful-blunt,³²

And since your coming hither, have done enough,” &c.

K. R. III, iv, 2,—

“I partly know the man: go call him hither, boy.”

See below, section 53. iv, 1, near the beginning,—

“As much to you, good sister: whither away?”

this being one of the earlier plays. T. of the S. concluding scene,—

“Go, fetch them thither: if they deny to come,” &c.

This extra syllable belongs to the later plays. Compare too the general flow of the *Taming of the Shrew*. As *You Like it*, i, 3,—

“O my poor Rosalind, whither wilt thou go?”

Not *Rosa* | *lind whi* | *ther wilt*, &c. 2 K. H. IV, iv, 3,—

“I am, my lord, but as my betters are,

Which led me hither: had they been rul’d by me,³² &c.

A. and C. iii, 1, *ad fin.*,—

“He purposeth to Athens; whither, with what haste

The weight we must,” &c.

In *Othello*, i, 2, near the end,—

“Were it my cue to fight, I should have known it

Without a prompter.—Where will you that I go

To answer this your charge?”

³² In “*Shakespeare*,” Walker has adopted this reading, which was originally proposed by Johnson.—*Ed.*

the Folio has, p. 312, col. 2, *whether*. Massinger, Duke of Milan, ii, 1, Moxon, p. 57, col. 2,—

“Whither will this fellow?”

Marlowe, Lucan, Dyce, iii, p. 283,—

“Whither now shall these old bloodless souls repair?”
p. 298,—

“Whither turn I now? thou lead'st me toward th' [the] east.”

Play of Titus Andronicus, v, 2,—

“Publius, come hither, Caius and Valentine.”

Second Maiden's Tragedy, Old English Drama, vol. i,
p. 5,—

“Go, bring her hither like an illustrious bride,
With her best beams about her.”

Marlowe, Edward II, Dodsley, vol. ii, p. 324,—

“Go whither thou wilt, seeing I have Gavëston.”

Ib.

“No; but we'll lift Gavëston from hence.”

Write *we will*. p. 329,—

“'T is true, sweet Gavëston—Oh! were it, were it false!”

Dele second *were it*. p. 345,—

“To prosecute that Gavëston to the death.”

Th. p. 359,—

“Unhappy Gavëston, whither goest thou now?”

p. 392,—

“Thither shall your honour go; and so farewell.”

Other, Winter's Tale, i, 2,—

“The one for ever earn'd a royal husband;
The other for some time a friend.

Leon.

Too hot, too hot.”

Fol. *Th' other*; pronounce, perhaps, *T'other*. Beaumont and Fletcher, King and No King, iii, 3, Moxon, vol. 1, p. 65, col. 2,—

“Otherwise, I think, I shall not love you more.”

Possibly, indeed, this passage may not be in verse.

Rather. K. R. II, iv, 1,—

“I heard you say, that you had rather refuse
The offer of an hundred thousand crowns, &c.”

Othello, iii, 4,—

“Believe me, I had rather have lost my purse.”

Webster, a Cure for a Cuckold, i, 2, Dyce, vol. iii, p. 277.

“—————had it been
Rapier, or that and poniard, where men use
Rather sleight than force, I had been then your man.”

Father, Mother, Brother; e. g. All's Well, &c., ii, 1,—

“My father, in what he did profess, well found.”³³

Tempest, v. i, line 11,—

“—————the king,
His brother, and yours, abide all three distracted.”

Chaucer, Clerke's Tale, part III, v. 8433,—

“Of thilke fader yblessed mote thou be,
That for us died upon a crois of tree.”

Jonson, Cataline, iii, 2, Gifford, iv, 261,—

“For 't is despair that is the mother of madness.”

³³ But in the 41st article below, Walker arranges this passage differently.—*Ed.*

Heywood, Four 'Prentices of London, Dodsley, vol. vi, p. 469,—

“I am your outlaw brother, one of your leaders.”

Sandys's Ovid, vii, line 65,—

“Austere my father, barbarous is my land,
My brother a child; my sister's wishes stand
With my desires.”

Fathers is more singular. Jonson, Poetaster, i, 1, noticed by Coleridge, Lit. Rem. ii, 273 (Notes and Lectures, &c. ed. 1849, vol. i, p. 275) there is no alteration needed,—

“While slaves be false, fathers hard, and bawds be whorish.”

So *father-in-law*, &c. ; *e. g.* 1 K. H. IV, i, 3,—

“His brother-in-law, the foolish Mortimer.”

Sandys's Ovid, i, line 147,—

“———— the host his guest betrays;
Sons, father-in-laws: 'twixt brethren love decays.”

Harrington's Ariosto, xlvi, xlvii,—

“———— praying him in th' end
To take him for his father-in-law and friend.”

Chapman, *Il.* iii, Taylor, vol. i, p. 85, penult.,—

“The fairest of her sex replied: Most reverend father-in-law,
Most lov'd, most fear'd.”

p. 86, line 10,—

“And one that was my brother-in-law.”

xxiv, vol. ii, p. 241, line 17, at the end of a line,—

“———— the queen my mother-in-law.”

Note by the way that *daughter* is sometimes, though rarely, used as a monosyllable. All's Well, &c., ii, 3,—

“A poor physician's daughter my wife!—Disdain
Rather corrupt me ever!”

Daughter-in-law, All's Well, &c., i, 3,—

“Yes, Helen, you might be my daughter-in-law.”

Chapman, *Odyss*, iii, p. 44,—

“Out shriekt the daughters, daughter-in-laws, and wife
Of three-ag'd Nestor.”

Indeed this, like *brother-in-law*, is to be justified—if justification were needed—by the necessity of the case. Twelfth Night, near the end,—

“A solemn combination shall be made
Of our dear souls.—Meanwhile, sweet *sister*,
We will not part from hence.”

Sister-in-law? (*i. e.* by anticipation). Omissions at the ends of lines, as is well known, are not altogether unfrequent in the Folio.

Our modern poets—I ought rather to say the best of them, who are at the same time *οἱ φιλαρχαϊότατοι*, have in this, as in so many other instances, vindicated the ancient liberty; *e. g.* Southey, *Vision of the Maid of Orleans*, book iii,—

“For round the mother of Time, eternal mists
Hover.”

Cary, *Purgatory*, xxix, 83, more boldly,—

“————— Blessed be thou among
The daughters of Adam! and thy loveliness
Blessed for ever.”

Shelley, *passim*.



XI.

In *THEREFORE* and *WHEREFORE*, the accent is shifted at pleasure from the one syllable to the other: I ought rather to say, the *stronger* accent; for the pronunciation is always *thÉrefóre* or *thérefóre*, never *thÉrefore*. I have said that the accent is varied at pleasure; perhaps however *thÉrefóre* is the more common pronunciation.^{33*}

Sonnet xli,—

“Gentle thou art, and therefore to be won;
Beauteous thou art, therefore to be assail’d.”

Thérefore in line 2, to me, would be a discord. King Lear, ii, 4,—

“————— Death on my state! wherefore
Should he sit here?”

Romeo and Juliet, ii, 2,—

“How cam’st thou hither, tell me, and wherefore?”

M. N. D., iii. 2,—

“Hate me! wherefore? O me! what news, my love?”

All’s Well, &c. i, 3, arrange, I think,—

“Had you not lately an intent, speak truly,
To go to Paris?”

Hel. Madam, I had.

Countess. Wherefore?

Tell true.

Hamlet, i, 4,—

“Say, why is this? wherefore? what should we do?”

^{33*} The accented capital letter is here used to denote the stronger accent.—*Ed.*

A. and C. ii, 2,—

“————— but, near him, thy angel
Becomes a Fear,³⁴ as being o’erpower’d; therefore
Make space enough between you.”

Othello, iii, 4, near the end,—

“————— leave me for this time.

Bian. Leave you! wherefore?”

And so pronounce, K. R. III, v, 3,—

“Think, how thou stabb’st me in my prime of youth
At Tewksbury: Despair therefore, and die!”

K. H. V, i, 2,—

“Congreeing in a full and natural close,
Like music.

Cant. True; thereforth doth heaven divide
The state of man in divers functions,” &c.

The *True* is not in the Folio.³⁵ Rather, I think: *And therefore*, &c. Pistol’s *Why then rejoice therefore*, K. H. V, iii, 6, seems to be part of a line from some contemporary play. K. John, v, 2,—

“That —————
Both they and we, perusing o’er these notes,
May know wherefore we took the sacrament.”

T. and C. iii, 3,—

“Oft have you (often have you thanks therefore)
Desir’d my Cressid,” &c.

iv, 1,—

“Rouse him, and give him note of our approach,
With the whole quality wherefore; I fear
We shall be much unwelcome.”

³⁴ In “Shakespeare,” Walker prefers *afear’d*.—*Ed.*

³⁵ *True* is in the *Chronicle History* &c., if I may trust Steevens’s reprint. It could not have been inserted on account of the metre, as that version of the play sets metre at defiance.—*Ed.*

So in the contemporary poets, and those of a preceding age. Surrey always pronounces *wherefore* and *therefore*; *e. g.* Dyce, p. 88,—

“To leave to such their travails [*travails*] fruit that never sweat therefore.”

p. 120,—

“A Greekish soul must offer’d be therefore.”

(I have not chosen these instances well.) The same is the case in Wyatt. In the Poems by Uncertain Authors contained in Chalmers’s second volume, I have noticed only one instance in which *therefore* does not form an accentual iambus; p. 428, st. iv. *Wherefore*, as far as I have observed, does not occur in that part of the collection which I have read. Spenser, Epithalamion, line 30,—

“Bid her awake therefore, and soon her dight.”

F. Q., book v, canto xi, st. lii,—

“Least ye therefore mote happily me blame.”

Sonnet, lxx,—

“Make haste, therefore, sweet love, whilst it is prime.”

Daniel, Hymen’s Triumph, iv, 3, p. 313, ed. 1623,—

“————— A worse thing than a wolf,
More bloody than a beast, hath murder’d here
A gentler creature than a lamb : therefore,
Good swains, pursue, pursue the homicide.”

Complaint of Rosamond, st. cxxxii,—

“Lock up therefore the treasure of your love
Under the surest keys of fear and shame.”

St. cxxxv,—

“Fasten therefore upon occasions fit.”

2 K. H. VI, ii, 3,—

“Ay, good my lord ; for purposely therefore
Left I the court to see this quarrel tried.”

Peele, David and Bethsabe, Dyce, ed. 2, vol. ii, p. 42,—

“That he therefore may be the child of death.”

Lodge and Greene, Looking-Glass, &c. Dyce's Greene,
vol. i, p. 127,—

“Behold therefore, all like a strumpet foul,
Thou shalt be judg'd.”

Greene, Alphonsus K. of Arragon, i, vol. ii, p. 16,—

“Come on therefore, and let us hie apace
To Naples town.”

iii, p. 30,—

“Sit down therefore, and that receive of me,
The which the fates appointed unto thee.”

p. 37,—

“————— be seen no more,
For if you do, you both shall die therefore.”

Titus Andronicus, v, 3,—

“Please ye, therefore, draw nigh, and take your places.”

Massinger, Bondman, i, 3, Moxon, p. 79, col. 2,—

“————— I shall never
Make a good soldier, and therefore desire
To be excus'd at home.”

Play of Locrine, i, 1,—

“In vain therefore I struggle with this foe.”

Drayton, Legend of Robert Duke of Normandy, *ad fin.*—

“But Fortune, angry with her foe, therefore
Gave me this gift, that I should still be poor.”

Spenser, F. Q. book vi, canto ix, st. xxx,—

“For wisdom is most riches ; fooles therefore
They are, which fortunes do by vowes devize.”

Play of Soliman and Perseda, 1599, towards the end,—

“Be this therefore the last that e’er thou speak.”

Beaumont and Fletcher, Noble Gentleman, iv, 5, Moxon, vol. ii, p. 276, col. 1,—

“Shame on my soul therefore!

Beau. Why, what’s the matter?”

Here however—as in *you both shall die therefore*, p. 114, and perhaps in one or two other instances—a particular stress is laid on *fore*. Jonson, Magnetic Lady, iii, 4, Gifford, vol. vi, p. 69,—

“————— There’s no cowardice,
No poltronery, like urging why? wherefore?”

(Pronounce *póltronery*.) Dubartas, i, iv, p. 32, col. 1,—

“Having therefore the world’s wide curtain spread
About the circuit of the fruitful bed,” &c.

Fairfax, xiv, xxiii,—

“Restore therefore to this desirous band
Their wish, their hope,” &c.

Spenser, Sonnet to the Earl of Northumberland, prefixed to the Faerie Queene,—

“To thee therefore, right noble lord, I send
This present of my paines.”

F. Q. i, iii, xxxvii,—

“And, whilst him fortune favourd, faire did thrive
In bloody field; therefore of life him not deprive.”

Sidney, Arcadia, book iii, p. 263, line 19,—

“To yonder nymph therefore (to Mira I did point)
The crown above you both for ever I appoint.”

T. Andron. v, 2,—

“Art thou Revenge? &c.

*

*

*

*

Tamora. I am; therefore come down, and welcome me.”

Play of Tancred and Gismunda, iv, 2, Dodsley, vol. ii, p. 206, see context,—

“I will do this : therefore the traytor dies,
Because he scorned the favour of his king,” &c.

Point,—

“I will do this therefore : The traytor dies,
Because he scorned,” &c.

Dubartas, ii, iii, iii, p. 169, col. 1,—

“Tremble therefore, O tyrants, tremble aye,
Poor worms of earth,” &c.

Shirley, Court Secret, ii, 1 ; Gifford and Dyce, vol. v, p. 450,—

“Do any of you know, my lords, wherefore
I am under guard ? ”

This variety of accent is frequent in all the family of words to which *therefore* and *wherefore* belong ; *e.g.* *wherein*, *whereof*, &c.

W. T. iv, 3,—

“————— yea, him too,
That makes himself, but for our honour therein,
Unworthy thee.”

i, 2,—

“————— Camillo,
As you are certainly a gentleman ; thereto
Clerk-like, experienc'd,” &c.

Gentleman is a quasi-disyllable ; see art. 34. Hamlet, ii, 2,—

“On such regards of safety and allowance
As therein are set down.”

As You Like It, ii, 7,—

“Thus then ; How then ? what then ? let me see wherein
My tongue hath wrong'd him.”

Tempest, i, 2,—

“————— and confer fair Milan,
With all the honours on my brother ; whereon,
A treacherous army levied,” &c.

Other writers. Daniel, Complaint of Rosamond, xxxviii,—

“Fame, whereof the world seems to make such choice,
Is but an echo, and an idle voice.”

Middleton and Rowley, Spanish Gypsy, ii, 2, Dyce,
vol. iv, p. 132,—

“————— you will please
To lend your presence there, and witness wherein
Our joint accord consists.”

Beaumont and Fletcher, Fair Maid of the Inn, iii, 1,
Moxon, vol. ii, p. 366, col. 2,—

“My often visits, sweet Bianca, cannot
But constantly inform thy judgment wherein
Thy happiness consists.”



XII.

ACHE, *ACHES* (the noun substantive), are pronounced
AITCH, *AITCHES*. Examples are familiar. See
particularly Much Ado, &c. iii, 4, with the var.
notes, vol. vii, p. 99. (By the way, in Ford, &c.
Witch of Edmonton, ii, near the beginning, Moxon,
p. 190, col. 1, we should arrange the words metrically,—

“Dost strike me, slave, curmudgeon? Now thy bones
Aches, thy joints cramps, and convulsions stretch
And crack thy sinews.!”

For the inversion shows that the speech is in verse ; as
indeed the whole, or nearly the whole, of the dialogue is).
Was it not also pronounced *atch*?

Spenser, *Shepherds' Calendar*, viii, init.,—

“Tell me, Perigot, what shall be the game
Wherefore with mine thou dare thy musick *match*?
Or bene thy bagpipes renne far out of frame?
Or hath the cramp thy joints benumb'd with *ach*?”

May not this be a rustic pronunciation? Yet in *Harrington*,
xxix, lxvi, we have,—

“He with his fall took neither atch nor stitch.”

Butler, *Hudibras*, pt. II, canto ii, 455,—

“As no man of his own self *catches*
The itch, or amorous French *aches*.”

(Compare *bake* and *batch*, &c.) Yet would Butler have
scrupled to rhyme—*atch* with—*aitch*? Was the word
pronounced both ways?

I believe that the verb was uniformly *ake*. It is at least
frequently, if not always, so printed; and in some places
the pronunciation is established by the metre or otherwise.

Instances of the spelling *ake* in the Folio.

Romeo and Juliet, ii, 5, p. 63, col. 1, near the bottom,—

“Fie, how my bones *ake* ;”

and col. 2,—

“Lord, how my head *akes*.”

Coriolanus, iii, 1, p. 15, col. 1,—

“————— my soul *akes*
To know, when two authorities are up,” &c.

ii, 2, p. 11, col. 2, *th' unaking skarres*. *Timon of Athens*,
iii, 5, p. 88, col. 2,—

“My wounds *ake* at you.”

Tempest, iii, 3, p. 13, col. 1, line 2,—

“My old bones *akes*.”

Proofs drawn from the metre, and from plays on words. Beaumont and Fletcher, *Loyal Subject*, v, 2, Folio, 1647, p. 47, col. 1,—

“O now my heart, my heart akes.

Alinda.

All the comfort

My poor youth has,” &c.

Love's Cure, ii, 2, Folio, 1647, p. 131, col. 1, line 3,—

“Lord, how my head akes with this roguish hat!”

Middleton, Witch, iii, 3,—

“*Firestone.* I have some mar-martin and mandragon.

Hecate. Marmaritin and mandragon, thou wouldst say.

Firestone. Here's *panax* too; I thank thee, my *pan akes*,
I am sure, with kneeling down to cut 'em.”

XIII.

Such words as *JEWEL*, *STEWARD*, *LOWER*, *POET*, &c., in which a short vowel is preceded by a long one or a diphthong,—among the rest, may be particularly noticed such present participles as *doing*, *going*, *dying*, *playing*, &c.—are frequently contracted; the participles almost always. (In the case of participles, Daniel—who, like Jonson, was more of a professed grammarian than the poets of his time usually were—uses a form of contraction on such occasions: *e. g.*

Poems, ed. 1623, p. 45, *see 'ng*; p. 106, *stay'ng*; *Civil Wars*, p. 219, *be'ng*.) *Hamlet*, v, 2,—

“That on the view and knowing of these contents.”

Winter's Tale, v, towards the end,—

“————— for thou shalt hear, that I,
Knowing by Paulina, that the oracle
Gave hope thou wast in being,” &c.

T. G. of V. i, 2, near the end,—

“Nay, I was taken up for laying them down.”

Lover's Complaint, st. xxxv,—

“Playing patient sports in unconstrained gyves.”

K. H. VIII, i, 2,—

“Not well dispos'd, the mind growing more corrupt.”

Coriolanus, ii, 3,—

“Which easily endures not article
Tying him to aught.”

Troilus and Cressida, iv, 2,—

“Drawing all things to it.—I 'll go in and weep.”

Cymbeline, iv, 2,—

“————— they are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head.”

Othello, i, 1,—

“And, throwing but shows of service on their lords,
Do well thrive by them.”

So *royalty*, &c., K. H. VIII, i, 2,—

“————— such which breaks
The sides of loyalty, and almost appears,” &c.

And so pronounce, Tempest, i, 2,—

“And executing th' outward face of royalty
With all prerogative.

* * * * *

————— my library
Was dukedom large enough : of temporal royalties
He thinks me now incapable.”

And so K. H. V, last scene,—

“And as a branch and member of this royalty.”

See article 53. Chapman, Conspiracy of Byron, *Retrospect*. vol. iv, p. 365,—

“They do the best present the state of man,
In his first royalty ruling, and of beasts
In their first loyalty serving.”

Massinger, Maid of Honour, v, 1, Moxon, p. 209, col. 1,—

“————— beholding a fair temple,
Built in Bartoldo's loyalty, turn'd to ashes
By the [*th'*] flames of his inconstancy.”

Bishop Corbet, Journey to France, *Retrospect*. vol. xii, p. 316. Poems, ed. 1647, p. 82,—

“There many strange things are to see,
The palace and great gallery,
The Place Royal doth excel.”

Coriolanus, iv, 1,—

“————— you were used
To say, extremity was the trier of spirits.”

Prowess, Macbeth, v, 7,—

“The which no sooner had his prowess confirm'd,” &c.

And so Greene, Alphonsus, iii, Dyce, vol. ii, p. 27,—

“Whose prowess alone has been the only cause
That we,” &c.

(Butler, Hudibras, pt. i, canto i, 873,—

“Which we must manage at a rate
Of prowess and courage adequate.”

In canto ii, 23, *prowess* rhymes to *loose*, and in canto iii,

181, to *foes*, pt. III, canto iii, 357, *cows—prowess*).
K. H. VIII, ii, 3,—

“————— after
So many courses of the sun enthron'd,
Still growing in a majesty and pomp, the which
To leave's a thousandfold more bitter, than
'T is sweet at first t' acquire.”

Dele *a* before *majesty*, the interpolation of *a* being a frequent source of error in the Folio, as I have shown in *Shakespeare*. K. H. V, v, introductory chorus,—

“As by a lower but by loving likelihood,
Were now the general,” &c.

Dele *by*. Art. 53; besides the sense. So, I think, we ought to pronounce, for harmony's sake, Winter's Tale, i, 2,—

“————— Cram us with praise, and make us
As fat as tame things: One good deed, *dying* tongueless,
Slaughters a thousand, waiting upon that.”

Moiety, Sonnet xlv, —

“The clear eye's moiety, and the dear heart's part.”

K. R. III, i, 2, near the end,—

“On me, whose all not equals Edward's moiety.”

Art. 53. The spelling in the Folio here, *moytie*, indicates the pronunciation; indeed the word is frequently, perhaps usually, spelt *moity*. 2 K. H. VI, iii, 1,—

“Nay, then, this spark will prove a raging fire,
If wind and fuel be brought to feed it with.”

Other poets, Fletcher, &c., Bloody Brother, iv, 1, Moxon, vol. i, p. 531, col. 1; so pronounce, *metro postulante*,—

“————— all
His spirits shall melt with what his conscience
burn'd [wrong; qu.]
And dying in a flatterer's arms, shall fall unmourn'd.”

(I suspect that *and* should be expunged).³⁶

Chapman, *Il.* iv, Taylor, vol. i, p. 110, line 23,—

“Atrides seeing them stand so still,” &c.

p. 111, line 20,—

“_____ the seed

Of Capaneius, whom the king seeing likewise out of
deed,” &c.

x, p. 216, line 31; this is less common,—

“Well weighing th’ importance of the time.”

v, p. 142, line 14,—

“So far a high-neighing horse of heaven at every
jump would fly.”

i, p. 38, penult.,—

“_____ embruing their retreat

In slaughter; their blood paying the wreak of their
proud sovereign’s heat.”

ii, p. 61, line 27,—

“_____ let not the sun go down,

Darkness supplying it, till my hands the palace and the town
Of Priam overthrow and burn.”

xxii, vol. ii, p. 185, line 21,—

“_____ and *show’ng* as if the star
Surnam’d Orion’s hound,” &c.

And so xxiv, vol. ii, p. 223, line 3,—

“*See’ng* you preserve him, that serv’d you.”

See the examples from Daniel referred to at the beginning
of this article. Ford, &c., *Witch of Edmonton*, iv, 2,
Moxon, p. 203, col. 1, line ult.,—

“How the devil steels our brows after doing ill!”

³⁶ Possibly something may have dropt out after *And*, thus:

And *he*_____

Dying, &c.—*Ed.*

Heywood, *Four Prentices of London*, Dodsley, vol. vi, p. 453,—

“Let us stand to receive them when they come,
And with a grove of pikes growing on this earth,
Where now no tree appears,” &c.

Marlowe, &c., *Dido*, ii, 1, Dyce, vol. ii, p. 387,—

“All which hemm’d me around, crying, ‘This is he!’”

Contention of York and Lancaster, pt. i, v, 2, Knight,—

“Vowing ne’er to stir till thou or I be slain.”

Jonson, *Underwoods*, Epistle to One that asked to be sealed of the tribe of Ben,—

“And showing so weak an act to vulgar eyes,
Put conscience and my right to compromise.”

2 K. H. VI, i, 2,—

“They, knowing Dame Eleanor’s aspiring humour,” &c.

Pericles, ii, 4,—

“And knowing this kingdom, if without a head,
Will soon to ruin fall,” &c.

Theatre as a disyllable is, so far as I have observed, very rare. Daniel, *Musophilus*, p. 99,—

“He is to me a theatre large enow.”

Poet and *poesy* are frequently thus contracted. Drayton, Epistle of Henry Howard to Lady Geraldine,—

“The utmost power it [Heaven] hath, it then doth spend,
When to the world a poet it doth intend.”

Legend of Pierce Gaveston, st. ii,—

“Be thou assisting to this poet of mine.”

Cartwright on Fletcher, Moxon’s Beaumont and Fletcher, vol. i, p. lxx,—

“Thou wert not like some, our small poets, who
Would not be poets, were not we poets too.”

Note Jonson, *Every Man in his Humour*, iv, 1, Gifford, vol. i, p. 108,—

“You must have your *poets and potlings*, your *soldados* and *foolados*,” &c.

Jonson, *Poetaster*, v, 1, Gifford, vol. ii, p. 498,—

“Sweet poesy’s sacred garlands crown your gentry.”

p. 503,—

“And for his poesy, ’t is so ramm’d with life,” &c.

Underwoods, *A Fit of Rhyme against Rhyme*, Gifford, vol. viii, p. 393,—

“Soon as lazy thou wert known,
All good poetry hence was flown.”

Chapman, *Iliad*, Dedicatory Sonnet to the Lord Chancellor,—

“That poesy is not so remov’d a thing, &c.

* * * *

For poesy’s idle name,” &c.

Hence the *posy* of a ring. In *Hudibras* we have even *posy* for *poesy*, if ed. 1716 is correct in the spelling; pt. III, canto iii, line 41,—

“As by the rules o’ th’ virtuosi,
It follows in due form of posie.”

And *e converso* occasionally in the Elizabethan writers *poesy* for *posy*. Sidney, *Arcadia*, iii, p. 374, line 2, *poesies of the spring flowers*; see context. Chapman and Shirley, *Chabot*, i, 1, Gifford and Dyce, vol. vi, p. 95, line 1,—

“That, weighing not circumstances [—*stance*] of politic state,
He will [He’ll] instantly oppose it,” &c.

And so, I think, Beaumont and Fletcher, *Rule a Wife*, &c. v, 3, near the beginning,—

“O, what a jewel is [’s] a woman excellent.”

Massinger, *Bondman*, v. 1, p. 94, col. 1, line 7 (Moxon),—

“I am mistress of myself. Where cruelty reigns,
There dwells nor love, nor honour.”

Art. 50 may be considered as a supplement to the present one.

XIV.

In *COMMANDMENT*, *PAYMENT*, *ENTERTAINMENT*, and some other words in —*MENT*, the *e* which, originally, in all such words preceded the final syllable (and which was still in certain instances retained) was sometimes pronounced, and sometimes omitted.

Timon, ii, 2, is doubtful, the play being singularly corrupt, so that something may be lost,—

“He humbly prays you speedy payment.”

though all seems to be right. Middleton, *Any Thing for a Quiet Life*, v, 3, Dyce, vol. iv, p. 496,—

“Open confession, open payment.”

(This by the way seems to be a parody on a proverb. Armin's *Nest of Ninnies*, 1608, reprinted by Collier,—I quote from the critique on the work in the *Athenæum*, Oct. 15, 1842 :—“Take thy forfeit [Harry] saith the foole; open confession, open penance.”) In the *Folio* (and probably in all other books of that time) the word which we now write *commandment*, is, when used as a trisyllable, printed *command'ment*; the entire word being a quadrisyllable, *commandement*. Merchant of Venice, iv, 1,—

“As valued 'gainst your wife's commandement.”

Spenser, F. Q. book iii, canto iii, st. xi,—

“So greatly his commandement they feare.”

Tourneur, Revenger's Tragedy, Lamb, vol. i, p. 210,
ed. 1835,—

“————— the thief of nature,
Begot against the seventh commandment [*-dement*].”

Collection called the Passionate Pilgrim, xix (Knight),—

“If to women he be bent,
They have him at commandement.”

Daniel, Civil Wars, book ii, st. cxiv,—

“————— the royal sword
Ought to be at a man's commandement ;
Not at a child's, or one as impotent.”

Sylvester, Seven Litanies on the Lord's Prayer, Litany
vii, st. vii,—

“To bring us to their sinful bents,
That we may do after their will,
And break all thy commandements.”

Winter's Tale, ii, 1,—

“Which often hath no less prevail'd than so,
On your command.

Leon. I know 't too well ;”

commandement, I suspect, *poscente metro*.

So it was pronounced as late, apparently, as 1672. Wallis the grammarian lived 1616-1703; the first edition of his Grammar was published in 1653; the third, with additions, in 1672; from which latter I quote, p. 52, *ad fin.* “—non dubito fuisse quondam pronuntiatam [the *e* in *miles*, *finely*, *advancement*, &c.] non minus quam in voce *commandement* mandatum, ubi adhuc pronunciari solet.” A writer in the Saturday Magazine, Aug. 17, 1844, “On the Language of Uneducated People,” No. 1,

p. 62, col. 2, says that many cockneys still pronounce it thus.

Entertainment, as a word of five syllables, appears also to have been still rather frequent. Jonson, Fox, iii, 2, Gifford, vol. iii, p. 239,—

“ Good sir, you ’ll give them entertainment ? ”

Magnetic Lady, iii, 4, vol. vi, p. 73,—

“ ————— This is a valour
I should desire much to see encouraged,
As being a special entertainment
For our rogue people, and make oft good sport
Unto them, from the gallows to the ground.”

Middleton, &c., Old Law, towards the end, Moxon’s Massinger, p. 440, col. 2,—

“ O Cleanthes, had you with us tasted
The entertainment of our retirement,” &c.

(Perhaps *O MY Cleanthes*.) All ’s Well that Ends Well, iii, 2,—

“ My son corrupts a well-derived nature
With his inducement.

1 *Gent*.

Indeed, good lady,” &c.

Surely *inducement*. Beaumont and Fletcher, Custom of the Country, ii, 4, Moxon, i, 114, col. 2,—

“ ————— the murderer,
Pursued by us, was by a boy discover’d
Ent’ring your house, and that *induced* us
To press into it for his [*into ’t for ’s*] apprehension.”

As Beaumont and Fletcher deal but sparingly in the uncontracted participle *-ed*, it is possible that *induced*, *conducted*, &c., may have been, from some cause, thus pronounced by people in general. T. G. of Verona, iv, 2,—

“ To be seduced by thy flattery.”

Jonson, Neptune's Triumph, Gifford, vol. viii, p. 25,—

“Seduced Poet, I do say to thee,” &c.

In Massinger, Renegado, ii, near the beginning, Moxon, p. 105, col. 2,—

“————— that I might

Ever dream thus!

Don. Banish amazement,” &c.

something is certainly wrong. I imagine that a word is lost; *look*, or the like,—

“————— Banish amazement: look;

You wake; your debtor tells you so,” &c.

Spenser, it is true, has *amazement*, F. Q. iv, vi, xi,—

“Whiles unawares his saddle he forwent,

And found himself on ground in great *amazement*.”

(Also, which implies the same thing, contractedly, *amazment*, i, ix, xxiv,—

“————— but adding new

Fear to his first *amazment*, staring wyde

With stony eyes,” &c.

and *amaz'ment*, ii, ii, iii, as in like manner, ii, i, viii, xxxii, xxxiii, *atchiev'ment*). But Spenser's evidence is not producible in a case like this, on account of his well-known love of antique forms, i, ii, v,—

“In wanton lust and leud embracement.”

ii, x, lix,—

“Which when the Romanes heard, they hether sent

Constantius, a man of mickle might,

With whome king Coyll made an agreement.”

vi, iii, xvii,—

“————— who was slaine

The day before by just avengement

Of noble Tristram.”

Teares of the Muses, line 505,—

“From hence we mount aloft into the skie,
And looke into the cristall firmament;
There we behold the heavens great hierarchie,
The starres pure light, the spheres swift movëment.”

I note, however, in Beaumont and Fletcher (?),³⁷ *Faithful Friends*, iv, 4, Moxon, vol. ii, p. 548, col. 1,—

“————— No eye
Sees thee, but stands amazed, and would turn
His crystal humour,” &c.

In the same play, iii, 3, p. 542. col. 2,—

“————— to yield to this
Is but to accept my own advancement.”

Advancëment seems most unlikely. Beaumont and Fletcher, unless their text is strangely corrupt, would appear not to have eschewed this kind of nine-syllable line. In Chapman and Shirley's *Chabot*, ii, 2, Gifford and Dyce's *Shirley*, vol. vi, p. 107,—

“So most impossibly, and much against
The judgment and favour of the king.
Chabot. His judgment, not his favour, I respect;”

we should read, *The judgment and THE favour*, &c., by which, perhaps, even the expression is improved. *Play of Ram Alley*, v, Dodsley, v, p. 444,—

“————— and [*an*?] though this face
Is not the fairest face, yet t'as been prais'd
By ladies of good judgment in faces.”

³⁷ From this note of interrogation, I conclude Walker doubted, if he did not entirely disbelieve, that this play was written by Beaumont and Fletcher, or either of them. See Dyce's edition on this point.—*Ed.*

Spenser, vi, viii, xxv, writes *judg'ment*; he might possibly have used *judgement* as a trisyllable. Hall, Satires, book ii, sat. i,—

“Then many a Lollard would, in forfeitment,
Bear paper faggots o'er the pavement.”

Lovelace, Poems, ed. 1817, p. 9,—

“She beat the happy pavement,
By such a star made firmament.”

(In Harrington, book xl, st. xxiv, it is written *par'ment*). Perhaps immediately from *pavimentum*. Much Ado, &c., i, 3, if, according to my conjecture near the beginning of “Shakespeare,” the passage is verse,—

“—— you must not make full show of this,
Till you can do't without controlement.”

Note that Daniel writes *parliament*, *parlement*. So also in certain words we have *-ament* and *-iment*, where the contracted *-ment* is now used. Webster, Devil's Law-case, Lamb, ed. 1835, vol. i, p. 282,—

“The hindrance if it will breed more delight,
As black copartaments shews gold more bright.”

In Massinger, Fatal Dowry, iv, 1, Moxon, p. 279, col. 2, “his *vestaments* sit as if they grew upon him,”—this form may possibly be meant for a vulgarism. Bacon, Advancement of Learning, book ii, p. 9, leaf 2, “being a man so trimme in your *vestiments*.” Spenser, F. Q., book i, canto iii, st. xvii,—

“The holy saints of their rich vestiments
He did disrobe.”

Canto ii of Mutabilitie, st. ix,—

“So hard it is for any living wight
All her array and vestiments to tell.”

And elsewhere. Harrington, xxix, marginal note on xlix,—

“‘But heare she finds neather his arms nor mantell:’

Mantell is a vestiment of solemnitie worne by princes.”

xxxvii, lxii,—

“And then he doth their vestiments disorder.”

In Shirley, Love Tricks, iii, 4, Gifford and Dyce, vol. i, p. 39, Jenkin says,—

“Jocarellos, awl is true, Selina is gone in Shepherd’s vestiments to the woods and forests.”

Daniel, Civil Wars, book iv, st. v,—

“For, though this king may have resentment,
And will, t’avenge him of this injury
Yet, at this time, his state being turbulent,” &c.

Spenser, F. Q. i, xii, xxxi,—

“My lord, my king, be nought hereat dismayd,
Till well ye wote by grave intendiment,
What woman, and wherefore, doth me upbrayd,” &c.

iii, xii, v,—

“The noble mayd still standing all this vewd,
And merveild at his straunge intendiment.”

Machin, &c., Dumb Knight, i, Dodsley, vol. iv, p. 390,—

“And what are you, or your intendiments?”

The line is repeated in the next page.

On the other hand, I suspect that words in *-ament*, *-iment*, *-ument*, were not unfrequently contracted. Massinger, Bondman, i, 3, Moxon, p. 78, col. 1,—

“One knowing modesty and humble silence
To be the choicest ornaments of our sex.”

Crashaw, Transl. from Marino, *Retrosp.* vol. i, p. 244,—

“Their ugly ornaments are the bloody stains
Of ragged limbs, torn skulls, and dasht-out brains.”—

XV.

TO RÉCORD, (though *TO RECÓRD* was also in use) ;
RÉCORDER, and *RECÓRD* as a substantive.

Timon of Athens, iv, 2,—

“Let me be recorded by the [*th'*] righteous gods,
 I am as poor as you.”

Play of Tamburlaine the Great, pt. i, v, 2, Dyce's
 Marlowe, vol. i, p. 113,—

“I record Heaven, her heavenly self is clear.”

K. R. III, iii, 7,—

“————— the people were not us'd
 To be spoke to, but by the recorder.”

Donne, Satire v, ed, 1633, p. 248,—

“————— she [*Law*] is established
 Recorder to Destiny on earth, and she
 Speaks Fate's words,” &c.

Twelfth Night, v, 1,—

“O, that record is lively in my soul !”

Hamlet, i, 5,—

“I'll wipe away all trivial fond records,” &c.

Jonson, Execration upon Vulcan,—

“So would'st th' have run upon the Rolls by stealth,
 And didst invade part of the commonwealth,
 In those records, which, were all chronicles gone,
 Will be remember'd by six Clerks to one.”

Harrington, xx, xliii,—

“And this their law (as by records appears)
 Already lasted hath two thousand years.”

Shirley, Court Secret, v, 3, vol. v, p. 509,—

“Some men do keep records ; but I am charitable,
 And will not rack your patience.”

Butler, *Hudibras*, pt. III, c. iii, line 403,—

“For which so many, that renounc’d
Their plighted contracts, have been trounc’d
And bills upon record been found,
That forc’d the ladies to compound.”

Upon Critics, &c., line 9,—

“————— a witless plagiarist,
That forges old records and ordinances
Against the right and property of fancies.”

Even Pope; *Temple of Fame*, line 112,—

“And trac’d the long records of lunar years.”



XVI.

Shakespeare appears sometimes to end his lines with a *trochee* (so to speak) instead of an *iambus*. I believe, however, that in such cases there is either corruption, or misarrangement of the verses.

Julius Cæsar, iii, 2,—

“Cæsar has had great wrong.

3 *Citizen*.

Has he, masters?

Qu., *Has he, MY masters?* 2 K. H. IV, i, 1 (noticed also in “Shakespeare”),—

“He that but fears the thing he would not know,
Hath, by instinct, knowledge from others’ eyes,
That what he fear’d is chanc’d. Yet speak, Morton,” &c.

For Shakespeare certainly did not write, according to the common reading, *chanced*.^{37*} I conjecture, *Yet speak, SPEAK, Morton*. *Timon*, iv, 3, near the beginning,—

“————— touch them with several fortunes,
The greater scorns the lesser: Not nature,
To whom,” &c.

^{37*} The 4to, if we may trust Steevens’s reprint, has *chanced*; the 1st folio prints *chanc’d*.—*Ed.*

This puzzles me ; but the passage is otherwise suspicious, and Timon is a singularly corrupt play. Macbeth, i, 2,—

“Where the Norweyan banners flout the sky,
And fan our people cold.
Norway himself with terrible numbers,
Assisted by that,” &c.

Arrange,—

“And fan our people cold. Norway, himself,
With terrible numbers,
Assisted,” &c.

which I think is in other respects also an improvement.
So a little above,—

“For brave Macbeth—————
————— with his brandish’d steel,
Which smok’d with bloody execution,
Like valour’s minion,
Carv’d out his passage, till he fac’d the slave,” &c.

XVII.

Sometimes the first syllable of the line appears to be omitted. This too, I feel all but certain, is a mistake ; though some of the instances may be perplexing.

Julius Cæsar, iv, 3,—

“Let me tell you, Cassius, you yourself,”³⁸ &c.

v, i,—

“Struck Cæsar on the neck. O flatterers !

Cass. Flatterers!—Now, Brutus, thank yourself.”

³⁸ Walker has not corrected this verse. Capell prefixes *And*. In the next passage, the old copies corruptly read “O *you* flatterers,” an error which Malone was the first to restore, to the ruin of the metre. Pope was, I believe, the first to read *May* in the passage from K. R. II. Mr. Collier’s old corrector has *Full*, which appears to me inferior.—*Ed.*

We ought to arrange,—

“————— O flatterers!

Cassius.

Flatterers!

Now, Brutus, thank yourself;”

a six-syllable line. K. R. II, i, near the beginning,

“Many years of happy days befall

My gracious sovereign,” &c.

The correction MAY *many* is indisputably right; the same easy mistake, which has taken place in Lodge, Wounds of Civil War, iv, Dodsley, vol. viii, p. 52 (noticed by me elsewhere),—

“*Flaccus.* Happy and fortunate thy return to Rome.

Lepidus. And long Marius live with fame in Rome.”

Obviously *And long MAY Marius*, &c.

XVIII.

Words like *FEAR, DEAR, FIRE, DESIRE, YOUR, HOUR, SURE, HEIR, TYRANT*, &c., in our old poets sometimes suffer dissolution, as the grammarians call it; some of them, however,—for instance those ending in *-ire* and *hour*,—more frequently than others. This, like many other archaic modes of pronunciation, occurs more frequently in Shakespeare’s earlier plays than in his later, and even in them he is more sparing of it, or at any rate applies it to a smaller number of words, than Marlowe, Greene, &c.

C. of E., iv, 1,—

“A ship you sent me to, to hire waftage.”

K. R. III, iv, 4,—

“What comfortable hour canst thou name,
That ever grac’d me in thy company?”

Merchant of Venice, iii, 2,—

“————— but if mine, then yours,
And so all yours : O ! these naughty times
Put bars between the owners and their rights,
And so, though yours, not yours.—Prove it so.”

I do not think, however, that Shakespeare would have thus used *yours*, except in the case of a pause or an emphasis. Coleridge observes, *Literary Remains*, vol. i, p. 112 (*Lectures on Shakespeare*, ed. 1849, vol. i, p. 115), on *M. N. D.*, ii, 1,—

“I do wander every where
Swifter than the moon’s sphere,” &c.

(does he mean his remark to apply to the two lines following)? “The last words, as sustaining the rhyme, must be considered, as in fact they are, trochees in time.” In *Much Ado*, &c., iv, 1,—

“Dear my lord, if you, in your own proof,
Have vanquish’d the resistance of her youth,” &c.

I once thought we ought to pronounce *Deär* ; but I imagine we should arrange,—

“Not to be married ; not to knit my soul
To an approved wanton.

Leon. Dear my lord
If you, in your own proof,
Have,” &c.

Coleridge observes (*Lectures on Shakespeare*, vol. i.

p. 170)³⁹ on the “apparently defective metre” of the line in the *Tempest*, i, 2,—

“Twelve years since, Miranda, twelve years since;”

“The actor should supply the time by emphasis, and pause on the first syllable of each of these verses” (the above, and one from *K. R. II*). But the defect is merely apparent; the use of the same word as a monosyllable and as a disyllable in the same line is, perhaps, more strange in appearance than in reality; and other instances of it occur in Shakespeare and his contemporaries. *Merchant of Venice*, iii, 2, quoted above,—

“And so, though yours, not yours.—Prove it so.”

Julius Cæsar, iii, 1,—

“As fire drives out fire, so pity, pity.”

Play of T. Andron. v, 3,—

“Tear for tear, and loving kiss for kiss,
Thy brother Marcius tenders,” &c.

Middleton, Wisdom of Solomon, &c., Dyce, vol. v, p. 389,—

“All four are one, each in all four’s place.”

And so in other classes of words. *Romeo and Juliet*, ii, 6,—

“These violent delights have violent ends,” &c.

Chapman, Odyss., iii, p. 37,—

“What know they, but at length thy father may
Come, and with violence their violence pay?”

³⁹ The “*Lectures on Shakespeare*,” though published after Walker’s death, are principally a reprint from the *Literary Remains*, from which Walker quoted here, but omitted the volume and page.—*Ed.*

Beaumont and Fletcher, *Maid's Tragedy*, v, 2, Moxon, vol. i, p. 22, col. 1,—

“With your temptations on temptations,” &c.

King and No King, ii, 2, Moxon, vol. i, p. 60, col. 1,—

“And live to see your children's children
Sit at your boards with plenty.”

Pericles, iv, 4, Gower,—

“From bourn to bourn, region to region.”

Ford, *Lover's Melancholy*, i, *ad fin.*, Moxon, p. 6, col. 2,—

“Diamonds cut diamonds: they who would prove
To thrive in cunning, must cure love with love.”

Milton, *P. L.*, ix, 1071,—

“————— and find we know
Both good and evil, good lost, and evil got.”

P. R. iv, 543,—

“Over the wilderness and o'er the plain.”

Main subject resumed, *C. of E.*, v, 1, *legitur, pessundato metro*,—

“These ears of mine, thou knowest, did hear thee.”

Know'st, at any rate; but I suspect something is lost.
Farewell, well fare &c. *K. John*, v. 7,—

“Poison'd, ill fare! dead, forsook, cast off.”

So Marlowe, *Jew of Malta*, v, Dyce, vol i, p. 333,—

“What, all alone? well fare, sleepy drink.”

Macbeth, iv, 3,—

“—————the queen, that bore thee,
Oftener upon her knees than on her feet,
Died every day she liv'd. Fare thee well.”

So read; certainly not *livèd*; Shakespeare would as soon have made *died* a disyllable. The emendation is

supported, if it were necessary by the Folio.⁴⁰ And thus I would pronounce *farewell* in a number of other passages, where the monosyllabic pronunciation of the *fare* would destroy the metre. Merry Wives of Windsor, iii, 4,—

“Farewell, gentle mistress; farewell, Nan.”

1 K. Henry IV, 1, 3,—

“Farewell, kinsman! I will talk to you,
When you are better temper’d to attend.”

v. 4, Folio, p. 72, col. 1,—

“—————No, Percy, thou art dust
And food for—————

Prin. For Wormes, brave Percy. Farewell, great heart.”

Perhaps rightly. K. Henry V, ii, 3,—

“Touch her soft mouth, and march.”

Bardolph. “Farewell, hostess.”

K. John, iii, 2,⁴¹ Folio,—

“Farewell, gentle Cosen.

John. Coz, farewell.

The Var. has, *Farewell*, MY *gentle cousin*, without specifying any authority.⁴² In K. R. II, i, 2,—

“Why then, I will. Farewell, old Gaunt.”

⁴⁰ The first folio not merely reads *liv’d* here, but *knowst* in the passage quoted just before from the C. of E. So too the 2d Folio, though elsewhere so frequently tampering with the text for the sake of the metre. The Var. 1821, Collier and Knight, all read *knowest* and *lived*. In the passage quoted below from 1 K. H. IV, v, 4, the quartos read “Fare *thee* well.”—*Ed.*

⁴¹ This is the third scene in the modern editions. There is, in fact, no change of place between these two scenes, though the stage is left vacant for a short time.—*Ed.*

⁴² The text that goes by the names of Steevens and Malone, and that of Capell, insert *my*, but I do not know who introduced it first. Knight and Collier follow the old copies. In the next quotation, Mr. Collier’s old corrector repeats *farewell*.—*Ed.*

The commentators have tried various expedients to salve the metre. Perhaps Shakespeare wrote, *fare THEE well*, &c. Julius Cæsar, iv, 3,—

“Lucius, my gown.—Farewell, good Messala.”

Perhaps *Fare you well*; if it were written *Fare ye well*, the oversight might be easier; and so in the instance from Beaumont and Fletcher, p. 143. 1 K. H. IV, iv, 3,—

“And in the morning early shall my uncle
Bring him our purpose: and so farewell.”

So Folio; Var. *purposes*. Is there any authority for this latter? ⁴³ or is not *purpose* the word required? (By the way, in Julius Cæsar, iii, 1, vulg. and Folio,—

“Popilius Lena speaks not of our purposes.”

I would write *purpose*. Art. 53.) Macbeth ii, 4, near the end,—

“Farewell, father.”

So in other poets of the time. Jeronimo, Dodsley, vol. iii, p. 59,—

“And so I leave thee.
Bellimperia. Farewell, my lord:
Be mindful of my love, and of your word.”

Webster, Sir Thomas Wyatt, Dyce, vol. ii, p. 259,—

“How can we fare well, to keep our court
Where prisoners keep their cave?”

It may be observed by the way, that *farewell* then re-

⁴³ According to Capell's Various Readings, the three first quartos read *purposes*, the others and the folios *purpose*.—Ed.

tained more of its strict etymological meaning in the minds of the speaker or writer, and was considered less as a single indivisible word, than at present. 2 K. H. VI, ii, 2,—

“Sheriff, farewell, and better than I fare,
Although thou hast been conduct to my shame.”

Compare *ill fare*, *well fare*, K. John and the Jew of Malta, p. 139 above, and 3 K. H. VI, ii, 1,—

“How now, fair lords? What fare? what news abroad?
Chapman, *Il.* xxiii. Taylor, vol. ii, p. 200,—

“—————O then, I charge thee now, take care
That our bones part not; but as life combin'd in equal fare
Our loving beings, so let death.”

Middleton, &c. *Old Law*, iii, 1, Moxon's *Massinger*, p. 426, col. i,—

“*Clerk.* —————You have done with me, gentlemen?

All. For this time, honest register.

Clerk. *Fare you well* then; *if you do*, I'll cry Amen to't.”

Note by the way, Richard Broome, *A Jovial Crew*, ii, 1, Dodsley, vol. x, p. 313,—

“Now bowse a sound health to the *go-well* and *come-well*
Of Cicely Bumtrincket that lies in the strummell.”

And thus we have *wellfare*. Hall, *Satires*, B. vi, S. 1,—

“To charge whole boots-full to their friends' welfare.”

Harrington, book xviii, st. xxxii,—

“Brother, well met, I joy of your welfare,
Your absence bred in me much fear and care.”

book xxxvii, st. xxxvii,—

“This foolish passion foyld all their welfare.”

And so of *welcome*; whence the frequent pronunciation

welcôme. Note by the way in the Pilgrim's Progress, Pt. 1, towards the end, the phrase *welcome into*; I suppose an old idiom, which still lingered among the common folk,—

“——as they walked, ever and anon these trumpeters, with joyful sound, would, by mixing their music with looks and gestures, still signify to Christian and his brother how welcome they were into their company, and with what gladness they came to meet them.”

Instances of *farewell* as a trisyllable resumed,—Glapthorne, *Albertus Wallenstein*, ii, 2, near the end,—

“The time that does succeed it. Farewell!”

It is possible however that in Glapthorne (who is, if I remember right, *somewhat* licentious in his metre), this may be a broken line and a detached exclamation. Beaumont and Fletcher, *Queen of Corinth*, iv, 2, Moxon, vol. ii, p. 40, col. 1,—

“The life which Conon promised, he stands now
Ready to pay with joy.

Queen. Farewell both,
Success attend you.”—

Perhaps *Fare YOU well both*. *Second Maiden's Tragedy*, i, 1, O. E. Drama, vol. i, p. 4,—

“'Tis happy you have learnt (disyll.?) so much manners,
Since you have [*y'have*] so little wit: Fare you well, sir!”

So I would pronounce.⁴⁴ *Play of Ram Alley*, ii, Dodsley, vol. v, p. 391,—

“Fare you well.

2 *Citizens*. The gods conserve your wisdom!”

⁴⁴ That is, I suppose, pronounce *fare* as a disyllable, and accent *well* as the tenth syllable of the verse, not *sir*.—*Ed.*

Miscellaneous instances resumed. M. of V., i, 3,—

“ ————— how many months
Do you desire? Rest you fair, good signior.”

Winter's Tale, iv, 3,—

“ ————— that you must change this purpose,
Or I my life.

Flor.

Thou dearest Perdita,
With these forc'd thoughts, I pr'ythee, darken not
The mirth o' th' feast.”

From the frequency of *dear'st* in Shakespeare, I suspect that here also we ought to read *dear'st*; and so the Folio has it; pronounce *deär'st*. I am inclined also to substitute this form (as a monosyllable however) in the following passages: Macbeth, i, 5,—

“ ————— I feel now
The future in the instant.

Macbeth.

My dearest love,
Duncan comes here to-night.”

iv, 2,—

“ ————— where the flight
So runs against all reason.

Rosse.

My dearest coz,
I pray you,” &c.

King Lear, i, 1,—

“ That she, that ev'n but now was your best object,

* * * *

Most best, most dearest, should in this trice of time
Commit a thing so monstrous,” &c.

In the following passages, either the pronunciation, the metre, the flow, or the accent demands the lengthened word. Hamlet, iv, 7,—

“ But that I know, love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.”

Julius Cæsar, v, not far from the end,—

“The conquerors can but make a fire of him.”

Tempest, ii, 2, near the beginning, (I think),—

“Nor lead me, like a fire-brand, in the [*i*’ *th*’] dark
Out of the way.”

Cymbeline, iv, 2,—

“Cowards father cowards, and base things sire base.”

Comedy of Errors, iv, 1,—

“You know I gave it you half an hour since.”

Read *gave* ’*t*; so ii, 2, near the beginning,—

“Even now, even here, not half an hour since.”

So too, I think, ii, 2,—

“In Ephesus I am (pron. *I*’*m*) but two hours old.”

L. L. L. ii, 1,—

“Being but the one half of an entire sum,” &c.

write *th*’ *one*,⁴⁵ and pronounce *entire* as a trisyllable.

Sonnet, xxxix,—

“O absence, what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love.”

Not to mention the rarity of the uncontracted *were it not*.

T. G. of V. i, 2,—

“Fire, that is closest kept, burns most of all.”

Folio (atque ita Eques), THAT ’s *closest*, &c. Here the lengthened pronunciation does not seem necessary, yet it is perhaps more Shakespearian.

Instances of the same usage from Shakespeare's contemporaries. Peele, *David and Bethsabe*, Dyce, 2d ed. vol. ii, p. 46,—

“————— Jacob's righteous God

* * * *

Will still be just, and pure in his vows.”

p. 24,—

“As sure as thy soul doth live, my lord,
Mine ears shall never lean,” &c.

Greene, *Looking-Glass for London*, &c., Dyce, vol. i, p. 114,—

“These are but clammy exhalations, &c.

* * * *

That in the starry sphere kindled be.”

Friar Bacon and Friar Bungay, p. 201,—

“————— surnam'd, for beauty's excellence,
The fair maid of merry Fresingfield.

Alphonsus King of Arragon, ii, vol. ii, p. 24,—

“This sword shall sure put you out of doubt.”

Here indeed *sword* may be a disyllable; see art. 2, pp. 32, 33; but this seems less likely, iii, p. 34,—

“And there inquire of the Destinies.”

K. James IV, p. 94, (the play however is singularly corrupt),—

“But look, my Bohan, pomp allureth.”

George-a-Green, p. 192,—

“And try his Pinner what he dares do.”

Poems, p. 309,—

“————— Neptune in black——

Threw forth such storms as made the air thick,
For grief his lady Thetis was so sick.”

Marlowe and Nash, *Dido Queen of Carthage*, iii, 1, Dyce, vol. ii, p. 396,—

“My oars broken, and my tackling lost.”

p. 397,—

“Oars of massy ivory, full of holes.”

I suspect the word was here written *owers*, as it is in Chapman, *Odyss.* i, p. 10 (original spelling),—

“————— take thy best built saile,
With twenty owers mann'd, and haste t' enquire,” &c.

xii, p. 192,—

“—— from Charybdis mouth, appear'd my keele,
* * * *

I —————
Just in her midst fell, where the Mast was propt ;
And there rowd off, with owers of my hands.”

The old poets vary the spelling of words, for the sake of rhyme, sometimes with more licence than on the present occasion; *e. g.* Chapman, *Lines to the Reader*, prefixed to his *Iliad*, p. 4, *wright* for *write*,—

“Professing me the worst of all that wright ;”

—by way of a rhyme to *light*. This liberty is most remarkable in Spenser. Titus Andronicus, i, 2,—

“And with my sword, I'll keep this door safe.”

Middleton, *Roaring Girl*, iv, 2, Dyce, vol. ii, p. 524,—

“What's this whole world but a gilt rotten pill ?
For at the heart lies the old core still.”

(?) Middleton, *Entertainment at the Opening of the New River*, Dyce, vol. v, p. 247,—

“After five years' dear expense in days,
Travail, and pains.”

Id. Wisdom of Solomon Paraphrased, vol. v, p. 378,—

“O how desire sways her pleading tongue!”

p. 423,—

“Hath hell such freedom to devour souls?”

Beaumont and Fletcher, *Captain*, i, 2, Moxon, vol. i, p. 619, col. 1,—

“What young thing of my years would endure
To have her husband in another country?”

It occurs less frequently in Beaumont and Fletcher than in the earlier writers. *Ib.* col. 2,—

“Why, pr’ythee?”

Clora. Out upon them, firelocks!”

Marlowe, *Jew of Malta*, i, not far from the beginning,—

“But he whose steel-barr’d coffers are cramm’d full,
And all his life-time hath been tired,
Wearing his fingers’ ends with telling it.”

Beaumont and Fletcher, *Lover’s Progress*, i, 1, Moxon, vol. ii, p. 637, col. 1,—

“How’s this?”

Clari. I grant y’ are made of pureness.”

Woman’s Prize, or the Tamer Tamed, i, 2, Moxon, vol. ii, p. 206, col. 1,—

“————— not regarding
Lure, nor quarry, till her pitch command
What she desires.”

iii, p. 208, col. 1, arrange, I think,—

“If you would have me credit you, Maria,
Come down, and let your love confirm ’t.

Mar. Stay there, sir,
That bargain’s yet to make.

Bian. Play sure, wench,
The pack’s in thine own hand.

Soph. Let me die lousy,
If these two wenches be not brewing knavery
To stock a kingdom.”

(Or is it as follows ?

“————— confirm it.

Mar. Stay there, sir,
The bargain 's yet to make.”

I think not). vol. i, p. 228, col. 1,—

“ And the good gentleman (woe worth me for 't !)
Ev'n with his (*this*) reverend head, this head of wisdom,
Told two and twenty stairs, good and true.”

Goffe, *Courageous Turk*, 1632, v, 2,—

“ Or like the sun, which when the foolish king
Sought to obscure with a cloud of darts,
Outlook'd them all ;”

unless G. wrote *to obscure* IT or HIM. Rowley, *Noble Spanish Soldier*, iii, 3,—

“ Now hear me.

Bal. I do with gaping ears.”

Lord Brooke, *Alaham*, ii, 1,—

“ Then know, base men, in whom all love is lost,
That wit moves wit ; power, fear ; fear, hate.”

Mustapha, v, 3, p. 152,—

“ Desire, mortal enemy to desire.”

Desire is remarkably frequent as a trisyllable in Lord Brooke. Coleman's *Danse Machabre*, ap. Gifford's *Shirley*, vol. vi, p. 508,—

“ The forward heir, who thinks that life too long
By which he lives, desirous to see
His father canoniz'd while he is young,” &c.

Shirley, *Triumph of Beauty*, Gifford, vol. vi, p. 332,—

“ With favour of great Juno's empire.”

So *Yorkshire*, Wilkins's *Miseries of Enforced Marriage*,

Dodsley, vol. v, p. 20. Jonson, *Magnetic Lady*, ii, 1,
Gifford, vol. vi, p. 41,—

“Secure you of rivalryship.

Sir Dia.

I thank thee.”

Marston, *Antonio and Mellida*, pt. i, i, 1,—

“Pish! ’tis our nature to desire things.”

ii, 1,—

“Flavia, attend me to attire me.”

Massinger, *City Madam*, ii, 2, Moxon, p. 322, col. 1,—

“————— and entail

A thousand more upon the heirs male

Begotten on their bodies.”

Glaphthorne, *Albertus Wallenstein*, 1600, published 1639,
O. E. Drama, iii, 3,—

“But as a fair house haunted with goblins.”

(For the thought of this passage,—see the context,—
compare Beaumont, *Poems*, Moxon, vol. ii, p. 708, col. 2,—

“Wert thou but fair, and no whit virtuous,
Thou wert no more to me but a fair house
Haunted with spirits, from which men do them bless,
And no one will half furnish to possess.”)

Haughton, *An Englishman for My Money*, acted 1598,
ii, 2, reprint, p. 18, line ult.,—

“And (*An?*) were it half the substance that I have,
Whilst it is mine, ’t is yours to command.”

Webster, *Devil’s Law-Case*, iv, 2, Dyce, vol. ii, p. 113,—

“That he might make him sure from surviving.”

Webster’s versification, however, is grossly negligent in
this play. *Thracian Wonder*, printed in Dyce’s Webster,
ii, 1, vol. iv, p. 169,—

“A Phalaris, a smiling tyrant,
To use his daughter with such cruelty!”

Webster, Sir Thomas Wyatt, Dyce, vol. ii, p. 267,—

“Hazard our lives, our heirs, and the realms” (*realm*).

(Unless it be, *our lives, our HEIRS', and the REALM'S*,
i. e. *our heirs' lives, and that of the realm*. Greene, Orlando Furioso, Dyce, vol. i, p. 37,—

“———— are not these the beauteous cheeks
Wherein the lilies, &c.

* * * *

Are not, my dear, those radiant eyes,
Whereout proud Phœbus flasheth out his beams ?”

Read,—

“Are not, my dear, those *the* radiant,” &c.

Ford, Perkin Warbeck, iii, 1, line 2,—

“A bloody hour will it prove to some.”

This is frequent in Tusser; *e. g.* ed. 1604, chap. 46,
p. 98,—

“Make sure of reapers, get harvest in hand,
The corn that is ripe doth rot as it stand.”

chap, 40, p. 85,—

“Be sure of haie, and of provender some.”

p. 101,—

“The prises of vittles, the year throughout.”

Pericles, ii, 3 (not Shakespeare's part),—

“A gentleman of Tyre; my name, Pericles.”

Herrick, Clarke, vol. i, cvi,—

“Some salve to every sore we may apply;
Only for my wound there's no remedy:
Yet if my Julia kiss me, there will be
A sovereign balm found out to cure me.”

Peele, David and Bethsabe,—I quote from *Retrosp.* i, 351,—

“There [*i. e. in the wilderness*] will I live with my windy sighs,
Night ravens and owls to rend my bloody side,
Which with a rusty weapon I will wound,
And make them passage to my panting heart.”

Read,—

“There will I *lure*,⁴⁶ with my windy sighs,
Night ravens and owls,” &c.

Play of Tancred and Gismunda, iii, 1, Dodsley, vol. ii, p. 193,—

“’T was I allur’d her once again to try
The sower sweets that lovers buy too dear.”

Shirley, Maid’s Revenge, v, 3, Gifford and Dyce, vol. i, p. 181,—

“————— more flames must
Make up the fire that Berinthia
And her revenge must bathe in.”

It is rare in Shirley. Play of 2 K. H. VI, ii, 2,—

“Henry doth claim the crown from John of Gaunt,
The fourth son; York claims it from the third.”

Timon (the old play), edited by Dyce, 1842; I quote from the *Gentleman’s Magazine*, April, 1845, p. 242,⁴⁷—

Pseud. “I haue seene fayrer ’monge the Antipodes.

Gelas. What, were you e’re among th’ Antipodes?

Pseud. About three yeres, six monethes, and fower dayes.”

Harrington’s Ariosto, xviii, x; I notice this on account of the unusual spelling,—

“An houers space and more he made resistance
Against king Charles,” &c.

⁴⁶ So too Mr. Dyce conjectures, vol. ii, p. 19, note.

⁴⁷ Dyce, p. 13.—*Ed.*

And so xxi, xxiii,—

“He met him in an houer at the most.”

And xliii, cxl. Butler, Hudibras, pt. II, canto i, line 725,—

“For some philosophers of late here
Write men have four legs by nature.”

Pt. I, canto i, line 858,—

“Or what relation has debating
Of church-affairs with bear-baiting?”

Pt. II, canto i, line 899,—

“Amen, (quoth she) then turn’d about,
And bid her squire let him out.”

Pt. II, canto iii, line 717,—

“That in a region far above
Inferior fowls of th’ air move.”

Pt. I, canto ii, line 231,—

“Tho’ by Promethean fire made,
As they do quack that drive that trade.”

Atque ita passim. Many old pronunciations, abandoned, or all but abandoned by the *regulars* of Parnassus, are occasionally used by Butler, in virtue of his charter. Even in his Repartees between Cat and Puss, line 107, we have, if it be not an erratum of Cooke’s edition,—

“*P.* Nothing is wrong but that which is ill meant.

“*C.* Wounds are ill cured with a good intent.”

Prayer as a disyllable is familiar to Shakespeare’s readers.

The following passages, though not exactly germane to the matter, may, for convenience sake, be noticed here. Comedy of Errors, i, 1,—

“Gaoler, take him to thy custody.”

Perhaps Shakespeare wrote, Go, *gaoler*, take him, &c., and

the printer's eye was misled by the two *g*'s.⁴⁸ For though the Folio has here *Jaylor*, yet the form *gaoler* is frequent in other parts of that edition. Twelfth Night, iv, 3,—

“ May live at peace : he shall conceal it.”

Certainly not conceäl ; perhaps something has dropped out. K. R. III, i, 1,—

“ Well struck in years ; fair, and not jealous.”

Folio, *jealous*. Why not write *jealous* in this place? The Folio fluctuates between *jealous* and *jealous* in the spelling of this word. So Middleton, Game at Chess, i, 1, Dyce, vol. iv, p. 326, rhyme,—

“ I dare no longer of this theme discuss ;
The ear of state is rash and jealous.”

Hieronimo, pt. II, ii, Dodsley's Old Plays, ed. 1825, vol. iii, p. 126,—

“ Aye, danger mixed [*mixt*] with jealous despight
Shall send thy soul into eternal night.”

I think this spelling, which seems to be frequent in old editions of the poets,—in the Folio Othello it is uniform,⁴⁹ solves the difficulty. Old Hamlet of 1603 (I quote from the reprint),—

“ But I will soothe and please him for a time,
For murderous minds are always jealous.”

⁴⁸ Walker's seems the best cure for this limping verse. Capell reads “*So, gaoler, &c.*” Mr. Collier's old corrector, “*Gaoler, now ;*” and Mr. Knight (Pictorial and ed. 1851), “*Gaoler, take him into thy custody.*” This last was probably a mere oversight.—*Ed.*

⁴⁹ So too the 2d Folio ; the two others and the reprint of the 4to, 1622, have *jealous*.—*Ed.*

Play of Lust's Dominion, i, 2, O. E. Plays, vol. i, p. 99,—

“You, like your daughter, will grow jealous.”

v, i, O. E. Plays, vol. i, p. 172,—

“Knowing King Philip rash and jealous.”

Beaumont and Fletcher, Love's Pilgrimage, iii, 2, Moxon, vol. ii, p. 622, col. 2,—

“Are not you two now monstrous jealous
Of one another?”

Though this may perhaps be an imperfect line. Beaumont and Fletcher are rather loose fish. Drayton, Epistle of Mary Queen of France to Charles Brandon (rhyme),—

“But thou wilt say, 't is proper unto us,
That we by nature are all jealous.”

Ita ed. 1619. I hardly know whether *jealious* can be at all compared with the old forms *prolixious*, *stupendious*, *robustious*, and the like. I have met with *grievious* in a poet of a later age, Butler, Poems, ed. Pickering, vol. ii, p. 184, octosyllabic rhyme,—

“Produce more grievous complaints
For plenty, than before for wants.”

And so we must pronounce in the play of Locrine, v, 4, init. if all be right,—

“Behold the circuit of the azure sky
Throws forth sad throbs (?) and grievous suspires,
Prejudicating Locrine's overthrow.

* * * *

Break, heart, with sobs and grievous suspires!”

Unless *suspires* is an erratum for *súspiries*. Chapman and Shirley, Chabot, i, 1, Gifford and Dyce's Shirley, vi, 91,—

“————— which abus'd,
Though seen blood flow not from the justice seat,
'T is in true sense as grievous and horrid.”

Grievous surely. Middleton, &c., Old Law, i, 1, Moxon's Massinger, p. 416, col. 1,—

“————— has hit the law
That all your predecessive *students*
Have miss'd, unto their shame.”

Read *students*, as the word is often written. Perhaps Dyce has corrected the passage in his Middleton. Compare the Italian *studiente* (they have *studente* also; was *studiente* then the prevailing form?) and the French *étudiant*. In Henslowe's Diary, published lately (1845) by Collier, *jealous* is spelt *gelyous*; I gather this from a critique on the publication in the Examiner. This would indicate that such was the common pronunciation. Compare the present vulgarism *mischevious*. It is noticeable too that the above instances of *jealous* or *jealious* as a trisyllable occur, with scarcely an exception, at the end of lines. King Lear, iv, 7,—

“I am a very foolish fond old man,
Fourscore and upward; and to deal plainly,
I fear, I am not in my perfect mind.”

The *ea* in *deal*, however, can no more have been dissolved, than in *conceal*; neither indeed can I see that the additional words in the Folio are, as the Var. commentators suppose them to be, an interpolation,—

“Fourscore and upward;
Not an hour more, or less; and, to deal plainly,” &c.

They are nonsense, it is true: but are they out of place in the mouth of Lear? I see that Knight has restored them. Macbeth, i, 5, is evidently corrupt,—

“Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.”

Here, I suspect, a word has dropt out ; an accident which seems to have happened not unfrequently in the Folio Macbeth.

The following instances of *frailty* in old writers may be noticed here, inasmuch as, if they are not connected with the old Chaucerian *freeltee*, but with the original pronunciation of the *e* in —*ety*, they are apposite to *safëty*, which occurs (according to one reading) in a passage of Shakespeare. Lord Brooke, Mustapha, ii, 3, p. 109 ; the passage is in alternate rhyme ;—

“ Your sceptre should not strike with arms of fear,
Which fathoms all men’s imbecillity,
And mischief doth, lest it should mischief bear,
As reason deals within with frailty,
Which,” &c.

Spenser, F. Q., book iii, canto v, st. xxxvi,—

“ Wee mortall wights—————
* * * *

Are bownd with common bond of frailtee.
To succor wretched wights whom we captived see.”

Daphnaida, line 461,—

“ Ne will I rest my limbs for frailtee,

Beaumont and Fletcher, Knight of Malta, ii, 3, ed. 1647,
p. 79, col. 1,—

“ ————— O vertue!
Unspotted vertue, whether [i. e. *whither*] art thou
vanish’d ?
What hast thou left to abuse our fraileties
In shape of goodnesse ? ”

It is also *spelt frailty*, Daniel, Cleopatra, i, 1, ed. 1623,
p. 430,—

“ Is ’t I would have my frailty so belide [*belied*] ? ”

and K. John, v, 7, Folio, p. 21, col. 2,—

“And from the organ-pipe of frailty sings
His soul and body to their lasting rest.”

(Keats, *Hyperion*, book ii,—

“At war with all the frailty of grief.”

Keats has revived several of the prosodial usages of the Elizabethan age; here, however, he was perhaps thinking of his friend Chaucer). Play of Sir Clyomon and Sir Clamydes, printed in Dyce's *Peele*, vol. iii, p. 8, 2d ed.,—

“So that I sit in safety as seaman under shrouds.”

Battle of Alcazar (Marlowe's?), i, vol. ii, p. 93, 2d ed.,—

“And for thine honour, safety, and crown.”

Spenser, *F. Q.*, book ii, canto x, st. vi,—

“————— the venturous manner—————

* * * *

“For safety that same his sea-mark made,
And nam'd it Albion.”

Todd in loc.—“Safety is often used by Spenser as a trisyllable.” (*E. g.* Virgil's *Gnat*, st. xlvi). Play of *Locrine*, iii, 4, *ad fin.*,—

“Take courage, soldiers; first for your safety,
Not for your peace, last for your victory.”

iv, 1,—

“For mighty Jove —————

* * * *

Fights always for the Britons' safety.”

Chapman and Shirley, *Chabot, Admiral of France*, v, 1,
Gifford and Dyce, vol. vi, p. 148,—

“————— whom I met, though feeble
And worn with torture, going to congratulate
His master's safety.

Queen.

It seems he much
Affected that Allegre.”

Hall, book iii, sat. i, line 48,—

“Nor fish can dive so deep in yielding sea,
Though Thetis’ self should swear her safety.”

I know not that *safëty* occurs anywhere in Shakespeare, unless the reading of the 4to Hamlet of 1604 (teste Malone, Var. Shakespeare, vol. vii, p. 216), i, 3, be correct, which seems not impossible,—

“————— on his choice depends
The safety and health of the whole state.”

(Folio, sequente Equite, *sanctity*. Volebat *sanity*.)

XIX.

CANNÓT, frequently.

Hamlet, iii, 3,—

“Try what repentance can : what can it not ?
Yet what can it, when one cannot repent ?”

Coriolanus, i, 1,—

“————— Fame, at the which he aims,
In whom already he ’s well grac’d, cannot
Better be held,” &c.

Massinger, City Madam, ii, 2, Moxon, p. 324, col. 1,—

“Like bitch, like whelps.

Sir Maur.

Use fair words.

Plenty.

I cannot.”

Marlowe, K. E. II, Dodsley, ed. 1825, vol. ii, p. 402,—

“I fear’d as much ; murder cannot be hid.”

Chapman, Iliad, iv, Taylor, vol. i, p. 105, antepenult.,—

“———— This I know, the world cannot recall.”

So pronounce, sonnet lxx,—

“Yet this thy praise cannot be so thy praise,” &c.

Cannot revolts my ear in this place, while reading the Sonnets continuously. And so perhaps K. H. VIII, iii, 2,—

“What we can do to him (though now the time
Gives way to us), I much fear. If you cannot
Bar his access,” &c.

t' us. Perhaps in this, as in several other instances, the modern pronunciation began to grow more prevalent towards the end of Shakespeare's poetical career. *Tempest*, v, 1,—

“Your eld'st acquaintance cannot be three hours.”

The old pronunciation lasted some time longer. One instance of it at least seems to occur in Milton, *P. L.*, ix, 958,—

“Our state cannot be sever'd, we are one.”

In the first edition (viii, 958) it is printed with a sort of half-separation, *cannot*. Perhaps this is not an erratum for *cannot*. Thomson, *Sophonisba*, v. 9, ed. 1730,—

“Or death itself, the grave cannot relieve me.”

Churchill (I quote from Southey's *Cowper*, ii, 158),—

“On your grave lessons I cannot subsist.”

Even as late as Crabbe, *Posthumous Poems*, p. 204,—

“What once was painful she cannot allow
To be enjoyment or amusement now.”

Cary imitates this; *Pindar*, *Pyth.* iii, p. 79,—

“Which fools cannot in seemly sort endure.”



XX.

PLEBEIAN—with the exception of a single passage, which will be noticed hereafter—is pronounced *plé-bian*; as it still is by the common people.

Coriolanus, i, 9, init.,—

“————— the dull tribunes,
That, with the fusty plebeians, hate thine honours.”

v, 4,—

“The plebeians have got your fellow tribune,
And hale him up and down.”

In ii, 3,—

“If he should still malignantly remain
Fast foe to the plebeii, your voices might,” &c.

the Folio has,—

“Fast Foe to th’ *Plebeij* (*sic*), your Voyces might,” &c.

(The italics are meant to indicate that it is a Latin word). This also clears up the prosody of the line iii, 1, which would otherwise, I think, sound very awkwardly,—

“————— If you are learn’d,
Be not as common fools; if you are not,
Let them have cushions by you. You are plebeians,
If they are senators.”

A. and C. iv, 10,—

“————— Let them take thee,
And hoist thee up to the shouting plebeians;
Follow his chariot,” &c.

write TH’ *shouting*, &c. We read indeed, T. Andron. i, 1,—

“With voices and applause of every sort,
Patricians and Plebeians, we create
Lord Saturninus Rome’s great emperor.”

But this act, at least, is not Shakespeare's. It is true that in K. H. V, v, Chorus, he has,—

“Like to the senators of the [*th*'] antique Rome,
With the Plebeians swarming at their heels.”

How the word was accentuated by other writers I have not inquired; I notice however in Chapman's *Odyssey*, ii, p. 25,—

“————— it affects me much,
Ye dull plebeians, that all this doth touch
Your free states nothing.”

iv, p. 61,—

“————— twenty chosen men
Of his plebeians he in ambush laid.”

So *Justeius*, A. and C. iii, 7,—

“Marcus Octavius, Marcus Justeius.”

Nereides, A. and C. ii, 2, a different case,—

“Her gentlewomen, like the Nereides,” &c.

So Drayton in one place, *Polyolbion*, xi,—

“When by their wanton sports her Ner'ides have been
So sick,” &c.

(And so Cary, Translation of Pindar, Isthmian, vi, p. 201,—

“Now to the Sovran of the seas,
And his fifty Nereides,
For the Isthmian meed,” &c.)

Contra, Browne, *Britannia's Pastorals*, ii, 1, Clarke, p. 169,—

“————— them that sport it in the seas
On dolphins' backs, the fair Nereides.”

XXI.

SANCTUARY is very often a disyllable.

K. Richard III, iii, 1,—

“————— God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary ! not for all this land,” &c.

iv, 1,—

“Go thou to sanctuary, and good thoughts possess thee!”

Coriolanus, i, near the end,—

“————— My valour’s poison’d
With only suffering stain by him ; for him
Shall fly out of itself ; nor sleep, nor sanctuary,” &c.

(Where, by the bye, *EMBANKMENTS all of fury* is the true reading.) Lord Brooke, *Alaham*, iv, 3, p. 64,—

“Sirs, seek the city, examine, torture, rack ;
Sanctuaries none let there be, make darkness known.”

Chapman, *Bussy d’Ambois*, iii, 2, *Old English Plays*, vol. iii, p. 281,—

“The sanctuary and impregnable defence
Of retir’d learning,” &c.

I notice this as late as Colvil’s *Whigs’ Supplication*, pt. I, line 1186,—

“Some reads Alvarez’ *Helps to Grace*,
Some, *Sanctuary of a Troubled Soul*,” &c.

In old times the word, like the thing itself, was in frequent use, and, like other familiar terms, became shortened for convenience sake. In Sir Henry Ellis’s *Letters Illustrative of English History*, as quoted, *Athenæum*, No. 973, p. 625, col. 3, letter from Lawrence Stubbs to Cardinal Wolsey, *the sanctuary men* are called in three places *Sentuary men*. *Ib. the Sentuary*. *Santry* still exists as a family name ; so, by the way, does *Sanctuary*.

It may here be added, that *inventory*, *consistory*, and other similar words, were often pronounced *inventry*, &c. So pronounce, K. H. VIII, ii, 4,—

“Yea, the whole consistory of Rome. You charge me,” &c. and iii, 2,—

“There, take an inventory of all I have,” &c.

V. and A. st. lxxiv,—

“For from the still'tory of thy face excelling
Comes breath perfum'd,” &c.

Pronounce *stiltry*. I believe I have met with some other similar word thus used in Chapman's Homer. And so possibly Beaumont and Fletcher, Wit at Several Weapons, iv, 1, Moxon, vol. ii, p. 345, col. 1,—

“———— You' had need of cordials,
Some rich electuary, made of a son and heir,” &c.

XXII.

TROILUS, in Shakespeare, is always a disyllable; not merely “frequently,” as Malone says, Var. Shakespeare, vol. xx, p. 192, note on Tarquin and Lucrece, st. ccxiii (Malone adds, that in his time it was still pronounced as a disyllable by the mere English reader). In the Folio T. and C. throughout (though not elsewhere in the Folio), and to a great extent in the old English poetry, it is written *Troylus*, as if the name were formed immediately from *Troy*.

Compare T. and C. iv, 4,—

“And is it true that I must go from Troy?”

Tro. A hateful truth.

Cre. What, and from Troylus too?

Tro. From Troy and Troylus.”

That it is a disyllable in Shakespeare is evident from the fact, that there is no passage in his writings (except one doubtful one, of which hereafter) in which it is necessarily a trisyllable; which could not have happened if he had pronounced it as such. Compare Dryden's play, in which *Troilus* is continually occurring. See T. and C. throughout. M. of V. v, near the beginning,—

“————— in such a night
Troilus, methinks, mounted the Trojan walls,” &c.

T. and L. st. ccxiii,—

“Here manly Hector faints, here Troilus swoonds.”

The apparent exception of which I spoke above is T. and C., v, 2,—

“May worthy Troilus be half attach'd
With that which here his passion doth express?”

Here, however, if the passage be not otherwise corrupt—and *attach'd* seems very suspicious—there can be no reasonable doubt, I think, that Shakespeare wrote,—

“May worthy Troilus be *but* half attach'd,” &c.

“Is it possible that you can feel even half of what you express?” The same correction occurred to Hanmer, in A. and C., ii, 2,—

“————— By this marriage,
All little jealousies, which now seem great,
And all great fears, which now import their dangers,
Would then be nothing : truths would be *but* tales,
Where now half tales be truths,” &c.

rightly, I think. In Surrey, *Troilus* is a disyllable; ed. Dyce, p. 27,—

“And in my mind it came, from thence not far away,
Where Cressid's love, king Priam's son, the worthy Troilus lay.”

Chapman, *Iliad*, xxiv, p. 331, folio,—

“Troilus, that ready knight at arms, that made his field-repair
Ever so prompt and joyfully,” &c.

(Note by the way, that *Troylo Savelli* is a character in Ford’s *Fancies*. In an Italian novel published about 1841, *Niccolo’ de’ Lapi*, by Massimo d’Azeglio, a certain *Troilo* is one of the personages, as I gather from a critique on the work).

So also, I think *heroical*. T. and C., iii, 3,—

“————— But ’gainst your privacy
The reasons are more potent and heroical.”

My ear seems to require a trisyllable here (see too Art. LIII); as also K. H. V, ii, 4,—

“Saw his heroical seed, and smil’d to see him,
Mangle the work of nature.”

And in like manner, in Peele’s *Honour of the Garter*, Prologus, Dyce, 2d ed. vol. ii, p. 219,—

“————— these unhappy times,
Disfurnish’d wholly of heroical spirits.”

Chapman, *Odyss*, vii, p. 107,—

“O blame her not (said he) heroical lord,
Nor let me hear,” &c.

Iliad, xviii, line 3, a clear case,—

“————— he found him near the fleet
With upright sail-yards, uttering this to his heroic conceit.”

Chapman however has, *Odyss*. iv, p. 63,—

“————— it was the only thing
That the heroical Sidonian king
Presented to me.”

Butler, *Satire on the Age of Charles II*, line 151,—

“When one of our heroick advent ’rers now
Would drink her down.”

Héroic, also a disyllable, if I mistake not. Sidney,
Astrophel and Stella, sonnet xxv,—

“And so nor will, nor can behold those skies,
Which inward sun to heroic minds displays.”

Stoical? Greene, K. James IV, near the beginning; at
least, if, as I imagine, this and a preceding speech of
Oberon’s are in verse,—

“Why, angry Scot, I visit thee for love:
Then what moves thee to wrath?”

* * * *

Why, stoical Scot, do what thou darest to me;
Here’s my breast, strike.”

(Butler, Hudibras, pt. II, canto i, line 183,—

“This thing call’d pain,
Is, as the learned Stoicks maintain,” &c.)

XXIII.

The *E* in *superlatives*, as is well known, is often suppressed. The following passages, as at present read, are corrupt in this respect; I give them as I suppose Shakespeare to have written them.

K. John, i, 1,—

“Philip, good old Sir Robert’s wife’s eld’s son.

(This word, I imagine, must have been pronounced, *euphoniæ gratiâ*, ELST.) ii, 1,—

“————— thou and thine usurp
The dominations, royalties, and rights
Of this oppressed boy: This is thy eld’s son’s son,
Unfortunate,” &c.

As *Tempest*, v, 1,—

“Your *eld'st* acquaintance cannot be three hours.”

And so write, *Comedy of Lingua*, Dodsley, ed. 1825,
vol. v, p. 184,—

“I am the *eld'st* and *bigg'st* of all the rest.”

Cymbeline, i, 1, read *eld'st*,—

“He had two sons (if this be worth your hearing,
Mark it) the *eldest* of them at three years old,
I' th' swathing clothes the other,” &c.

All 's Well that Ends Well, ii, 1,—

“Art thou so confident? Within what space
Hop'st thou my cure?

Hel. The great'st grace lending grace,
Ere twice,” &c.

(Or has this been corrected before? ⁵⁰) *Two Gentlemen
of Verona*, v, 4,—

“The private wound is *deep'st*. O time most curst!
'Mongst all foes, that a friend should be the worst!”

Winter's Tale, i, 2,—

“Hermione, my dear'st, thou never spok'st
To better purpose.

Her. Never?

Leon. Never but once.”

Ib.—

“————— I have trusted thee, Camillo,
With all the near'st things to my heart, as well
My chamber counsels.”

iii, 2,—

“————— the queen, the queen,
The sweet'st, dear'st creature's dead; and vengeance for't
Not dropt down yet.” (Art. LIII.)

⁵⁰ Capell has *great'st*; in the next example, Mr. Collier's old corrector has *deep'st*.—*Ed.*

And this is confirmed if it were necessary by the Folio, iv, 3,—

“You’d be so lean, that blasts of January
Would blow you through and through.—Now my fair’st friend.”

Where the Folio has *fairst*. *Ib.* I think,—

“————— Sir, the year growing ancient,
Not yet on summer’s death, nor on the birth
Of trembling winter, the fair’st flowers o’ th’ season
Are our carnations, and streak’d gilly-vors,” &c.

Ib.—

“If you may please to think I love the king;
And, through him, what is near’st to him, which is
Your gracious self.”

v, 1,—

“One, that gives out himself prince Florizel,
Son of Polixenes, with his princess, (she
The fair’st I’ve [*vulg. fairest I have*] yet beheld,) desires access
To your high presence.”

Coriolanus, iii, 1,—

“When, both your voices blended, the great’st taste
Most palates theirs.”

And so Folio, Tempest, ii, 1,—

“————— the fault’s
Your own.

Alon. So is the dear’st o’ th’ loss.

Gon. My lord Sebastian,
The truth you speak,” &c.

So arrange. Macbeth, iv, 3, *vulg.*—

“————— O, relation,

Mal. Too nice, and yet too true!

Mal. What is the newest grief?”

In reading this passage, I feel as if Shakespeare must have written, *What's the new'st grief?* The Folio has, *What's the newest g.?* Tempest, v, 1, read,—

“Sweet lord, you play me false.

Fer.

No, my dear'st love,

I would not for the world.”

Beaumont and Fletcher, Noble Gentleman, near the end,—

“I have stranger things to tell thee, my dear'st love.”

In Coriolanus, iv, 6,—

“He and Aufidius can no more atone,
Than violentest contrariety.”

The Folio (p. 24, col. 1) has *violent'st*, the true reading. It is a line of three feet and a half,—

“Than vio | lent'st con | trarie | ty ;”

(not of four feet,⁵¹ which would not be Shakespearian ; and for the same reason, i, 1,—

“————— who care for you as fathers,
When you curse them as enemies.”

scan : *When you | curse them | as ene | mies ; not as e | nemies.*) As the text now stands, the rhythm would be too feeble for Shakespeare ; somewhat like the line in W. T., i, 2, corrected by me elsewhere,—

“So sovereignly being honourable.”

In Cymbeline, iv, 2, I rather think we should write,—

“And worms will not come to thee.

Arr.

With fair'st flowers,

While summer lasts,” &c.

⁵¹ It was Walker's opinion that Shakespeare did not introduce verses of eight or nine syllables in his system of versification. See Art. LIV.—*Ed.*

Passionate Pilgrim, xiii (not Shakespeare's, of course,) write,—

“Till looking on an Englishman, the *fair'st* that eye could see,” &c.

Pericles, v, 1, near the end, write,—

“*Rar'st* sounds! do ye not hear?”

Drayton, Barons' Wars, book vi, st. lxiii,—

“See how mischances suddenly do fall,
And steal upon us, being farth'st from doubt.”

This last is, I think, unusual.

The error in question is remarkably frequent in old editions.

XXIV.

BUSINESS is, very often at least, a trisyllable; *e.g.*

Coriolanus, v, 3, line 8,—

“You must report to th' Volscian lords how plainly
I've borne this business.

Auf. Only their ends
You have respected,” &c.

I notice this even in Thomson's *Sophonisba*, iii, 3, near the end, ed. 1730,⁵²—

“————— Curse on her vain ambition!
What had her meddling sex to do with states?
The business of men! for him! for Syphax!”

⁵² The last line of this quotation is altered thus, ed. 1773,—

“Forsook for him, just Gods! for hateful Syphax!”—*Ed.*

Did the pronunciation linger in Scotland? for in Allan Ramsay's *Gentle Shepherd*, iii, 4, near the end, I find,—

“But from his rustic business and love
I must, in haste, my Patrick soon remove.”



XXV.

EUPHRATES.

A. and C., i, 2,—

“Extended Asia from Euphrates.”

This was the common pronunciation of the age. Drayton, *Polyolbion*, song xix,—

“The other—————
Crost Euphrates, and row'd against his mighty stream.”

Spenser, *F. Q.*, iv, xi, xxi,—

“Great Ganges, and immortal Euphrates.”

(Yet i, vii, xliii,—

“Which Phison and Euphrates floweth by.) ”

Play of *Locrine*, iv, 4,—

“O, what Danubius now may quench my thirst?
What Euphrates, what light-foot Euripus
May now allay the fury of that heat?”

Fairfax, *canto xiv*, st. xxxviii,—

“Whence Euphrates, whence Tygresse spring they view.”

Sylvester's *Dubartas*, ii, iii, ed. 1641, p. 146, col. 1,—

“Alas! said Abram, must I needs forego
Those happy fields where Euphrates doth flow?”

i, iii, p. 22, col. 1,—

“————— his neighbour stream,
That in the desert —————
Loseth himself so oft; swift Euphrates;
And th' other proud son of cold Niphates.”

See also the passages quoted or referred to in the Var. Shakespeare, in loc. A. and C., where I first learnt that this was the Elizabethan pronunciation.

Phótinus, A. and C., iii, 7,—

“That Photinus, an eunuch, and your maids
Manage this war.”

So too Lord Stirling, Doomsday, Hour ix, Chalmers, vol. v, p. 384, col. 1,—

“Old Photinus and Simeon were long plac’d,” &c.

And again, *ib.* (In Fletcher’s *False One*, however, i, 1, *passim*, it is pronounced as now.) L. L. L., iii, 1. Some *enigma*, some riddle &c. *Costard*. No *egma* &c. If Shakespeare pronounced the word *énigma*, the *e* as in *end*, this would make Costard’s blunder more natural.

XXVI.

MADAM is usually a monosyllable; *e. g.*

King Lear, ii, 1,—

“It is too bad, too bad.

Edm. Yes, madam, he was.

I except the T. G. of V., in which it is almost always a disyllable. In iv, 3, line 4, however, the other pronunciation expedites the metre,—

“Madam, madam.

Silvia. Who calls?

Eglamour. Your servant and your friend.”

A. and C., iii, 3.

“Her hair, what colour?

Mess. Brown, madam; and her forehead
As low, as she would wish it.”

Ma'am, I think, renders the line more harmonious. (I think, by the way, that these speeches ought to be arranged as follows; and so Nares also conjectures in *v. forehead*,—

“Her hair, what colour;

Mess. Brown, madam.

Cleo. And her forehead?

Mess. As low, as she would wish it.”

T. N., *v.* 1,—

“How now, Malvolio?

Mal. Madam, you have done me wrong.”

Ma'am, you've (or more properly *y'hare*.) May, Old Couple, iii, 1 [2], Dodsley, vol. x, p. 414,—

“Madam, I had almost mistaken my salutation.”

Ma'am, I'd [rather'had] almost mista'en, &c. Note Ford, Lover's Melancholy, iv, 2, near the end,—

“————— and to the princess,

Let my love, duty, service be remember'd.

Cuc. They shall, *mad-dam*.”

XXVII.

MAJESTY—especially in the forms *Your Majesty*, *His Majesty*, &c.—is usually a disyllable; *e. g.*

All's Well &c. ii, 1,—

“This is his majesty, say your mind to him.”

And so we should scan K. John, iii, 1,—

“You have beguil'd me with a counterfeit
Resembling majesty; which being touch'd and tried,
Proves valueless.”

This is not, however, always the case; *e. g.* 2 K. H. IV. v, 2,—

“Good morrow; and heaven [read *God*] save your majesty.”

And K. John, v, 6 and 7 *passim* (both, by the bye, among the earlier plays). The pronunciation (*ut in aliis*) was doubtless regulated by the sense, or the speaker's feelings. And so we should pronounce the Latin *majestas*, 2 K. H. IV. v, 1, near the beginning,—

“Ah, *sancta majestas*! who would not buy thee dear?”

Origin of this pronunciation perhaps continental; or see Art. XL.

XXVIII.

SOLDIER, COURTIER, MARRIAGE, CONSCIENCE, &c. were frequently pronounced *dissolutè*. Also, *SURGEON, VENGEANCE, PAGEANT*, and some similar words, although less frequently; in Shakespeare scarcely at all. The same holds of the French names *ROUSSILLON, CHATILLON*, &c., which were then *ROSSILLION, CHATILLION*, &c.

Othello, ii, 1,—

“O my fair warrior!

Desd. My dear Othello!”

Hamlet, i, 5,—

“As you are friends, scholars, and soldiers.”

So B. and F., Dem. and En. iii, 4, p. 74. (Hum. Lieut. iv, 2, Moxon, vol. i, p. 251, col. 1),—

“Leontius, 'pray drawe off the soldiers.”

Tarquin and Lucrece, st. xxxii,—

“The siege that hath engirt his marriage.”

Beaumont and Fletcher, *Woman Pleased*, v, 1, near the end, Moxon, vol. ii, p. 200, col. 1,—

“Myself will wait upon this marriage.”

Chapman, *Odyss*, vi, p. 91,—

“————— most blest he,
Of all that breathe, that hath the gift t’ engage
Your bright neck in the yoke of marriage.”

Iliad, xxiv, Taylor, vol. ii, p. 241, line 31,—

“Nine days employ’d in carriage, but when the tenth morn
shin’d,” &c.

Harrington’s *Ariosto*, canto ix, st. xxi,—

“To treat a certain marriage upon.”

St. xxxiv,—

“Now was our day for marriage assign’d.”

Canto xiii, st. xxix,—

“He shall in *marridge* give to him his daughter.”

Is this spelling meant to indicate the pronunciation, and to distinguish it from *marriage*? It can hardly be an erratum in this correctly printed book. And so ix, xxxviii,—

“When I by *marridge* should be in their hands.”

Pronounce *dissolutè*, *Othello*, iii, 3,—

“————— and my relief
Must be to loathe her. O curse of marriage.”

The latest instance I have noticed of *marriage*, is in Marvell’s Epigram on Clarendon House, quoted in *Eclectic Review*, Sept. 1842,—

“Here’s Dunkirk town and Tangier wall,
The Queen’s dull marriage, and all
The Dutchman’s *templum pacis*.”

In Hamlet, v, 2,—

“And yet it is almost against my conscience,”
we should read with the Folio,—

“And yet *'t is* almost *'gainst* my conscience.”

This is the case even with *lawyer*, though not in Shakespeare. Middleton and Rowley, Changeling, v, 2, Dyce's Middleton, vol. iv, p. 289,—

“I take my injury with thanks given, sir,
Like a wise lawyer, and as a favour
Will wear it,” &c.

(We should read, I rather think,—

“I take my injury with *thanksgiving*.”

omitting the *sir*, which, I have reason to suspect, is frequently interpolated). Webster, Devil's Law-case, iii, 3, Dyce, vol. ii, p. 67,—

“Not all the lawyers in Christendom.”
iv, 1, p. 85,—

“Of a physician than a lawyer.”

White Devil, Lamb's Specimens, vol. i, p. 238,—

“Surely, my lords, this lawyer hath swallowed [*-low'd*]
Some apothecaries' (—*'pothecary's*) bills, or proclamations.”

(Same scene,—

“I'll find in thee an apothecary's shop.”

a 'pothecary's. And so in Romeus and Juliet, Var., Shakespeare, vol. v, p. 329,—

“An apothecary sate unbusied at his doore.”

Here, as in many other cases,—*e. g. against, alas*, where the metre requires *'gainst* and *'las*,—the full form is frequently printed instead of the abridged one). Greene, James IV, v, Dyce, vol. ii, p. 144,—

“This scar is mighty, master lawyer.”

Beaumont and Fletcher, *Spanish Curate*, v, 2, Moxon, vol. i, p. 181, col. 2,—

“Nay, lawyer, you shall not fight us farther.”

Captain, ii, 1, Moxon, vol. i, p. 622, col. 2,—

“I would speak louder than a lawyer.”

Jonson, *Alchemist*, ii, 1, Gifford, vol. iv, p. 55,—

“————— When I spy
A wealthy citizen, or rich lawyer,
Have a sublim'd pure wife,” &c.

Where Gifford unnecessarily inserts *a* before *rich*. *King Lear*, ii, 4,—

“If only to go warm were gorgeous.”

at least if there be no mistake. Note *gorgeous* in the next line, and see *Shakespeare* as to such repetitions. iv, 6,—

“————— Use me well,
You shall have ransom. Let me have surgeons;
I am cut to th' brains.”

So Folio. Another reading (on the authority of the first quarto, teste ed. 1803) is *a surgeon*.⁵³ Middleton, *More Dissemblers besides Women*, ii, 4, Dyce, vol. iii, p. 582,—

“But meeting with a skilful surgeon
Took order for my snuffling.”

⁵³ I am not acquainted with this edition of 1803. Steevens's reprint of one of the three 4tos of 1608 reads *chirurgion*, and prints the passage as prose. Mr. Knight and Theobald follow the Folio, Mr. Collier and others read *a surgeon*. *Chirurgion* is not noted in Capell's list of Various Readings.—*Ed.*

Beaumont and Fletcher, *Love's Pilgrimage*, iv, 3, Moxon, vol. ii, p. 628, col. 1 (bottom),—

“————— let me entreat you
(For there is no trust in these surgeons)
To look upon this wound.”

Night Walker, iii, 2, vol. ii, p. 672, col. 1,—

“I know not where to get a surgeon.”

Captain, i, 2, vol. i, p. 619, col. 1,—

“————— his true belief
Is only in a private surgeon.”

Massinger, *Fatal Dowry*, iv, 1, Moxon, p. 280, col. 2, line 1,—

“————— Art not thou
A barber-surgeon?

Barb. Yes, sirrah; why?”

Picture, ii, 2, Moxon, p. 220, col. 2,—

“————— they, in a state,
Are but as surgeons to wounded men,
E'en desperate in their hopes,” &c.

A Very Woman, ii, 2, Moxon, p. 372, col. 1,—

“These gentlemen, who worthily deserve
The names of surgeons, have done their duties.”

Shirley, *Coronation*, iv, 2, Gifford and Dyce, vol. iii, p. 511,—

“Canst find me out a surgeon for that?”

Court Secret, iv, 3, vol. v, p. 493,—

“I could instruct the surgeon a way
To make that sure.”

Cartwright, *Ordinary*, i, 3, ed. 1651, p. 12,—

“————— But as for
Your being honest, 't were to take away
A trade i' th' commonwealth; the surgeons'
Benefit would go down.”

Bishop Hall, Anthems for Exeter Cathedral, Poems, Singer, p. 167,—

“Leave, O my soul, this baser world below,
O leave this doleful dungeon of woe.”

Donne, Version of Lamentations, chap. iii, verse 52,—

“————— Causeless mine enemy
Like a bird chas'd me. In a dungeon
They have shut my life, and cast me on a stone.”

Dungeon rhyming to *stone*. Dubartas, ii, iv, 1, p. 202, col. 1,—

“———— like a prisoner, who, new brought to light
From a Cimmerian, dark, deep dunjeon,
Feels his sight smitten with a radiant sun.”

Massinger, Maid of Honour, Moxon, iv, 4, p. 205, col. 2,—

“————— I know no man, madam,
* * * * *
————— that would in reason
Prefer straw in a dungeon before
A down bed in a palace.”

Picture, ii, 1, p. 218, vol. i,—

“She hath made herself a prisoner to her chamber,
Dark as a dungeon, in which no beam
Of comfort enters.”

Marlowe, King Edward II, Dodsley, ed. 1825, vol. ii, p. 398,—

“Here's a light to go into the dungeon.”

Dele *a*; (not *Here is a light*; the double ending seldom occurs in Marlowe). Locrine, iv, 1,—

“Take them hence, jailor, to the dungeon.”

Dekker, Old Fortunatus, first scene,—

“————— who, being first depos'd,
Was after thrust into a dungeon.”

Browne, *Britannia's Pastorals*, book ii, song v, Clarke, p. 301,—

“Winged Argestes, fair Aurora's son,
Licenc'd that day to leave his dungeon,
Meekly attended,” &c.

Stanyhurst, *Æn.* iv,—

“Than to be surprised by Scylla in dungeon hellish.”

Shirley, *Lady of Pleasure*, iv, 2, Gifford and Dyce, vol. iv, p. 72,—

“————— as many pheasants,
Quails, cocks, and godwits shall come marching up
Like the train'd band; a fort of sturgeon
Shall give most bold defiance to an army.”

Tourneur, *Atheist's Tragedy*, *Retrospect*, vol. vii, p. 346,—

“Or hang but like an empty scutcheon
Between the trophies of my predecessors,
And the rich arms of my posterity.”

Chapman, *Iliad*, xxii, Taylor, vol. ii, p. 188, line 15,—

“————— the hawk comes whizzing on,
This way and that he turns and winds, and cuffs the pigeon.”

Odyss. xxii (I quote here at second hand),—

“Look how a mavis or a pigeon
In any grove, caught with a springe or net,” &c.

Pinion seems to have been originally spelt *pineon*;

Spenser, *F. Q.*, book ii, canto viii, st. ii,—

“How oft do they on golden pineons cleave
The flitting skyes.”

Hall, book i, sat. ii (I am not sure as to the reference,⁵⁴ for I quote from memory), a trisyllable,—

“To [soar] upon an English pineon.”

⁵⁴ Walker seems to refer to the prologue of the third book. I quote from Singer's edition, where the orthography is modernized,—

“My Muse would follow them that have forgone,
But cannot with an English pinion.”

I think, too, I have noticed other instances of this spelling.

Here, by the way, *leopard* may be noticed for convenience sake. Chaucer, *Knighte's Tale*, line 2187,—

“About this king ther ran on every part
Ful many a tame leon and leopart.”

1 K. H. VI, i, 5,—

“Sheep run not half so timorous from the wolf,
Or horse or oxen from the leopard,
As you fly from your oft-subdued slaves.”

Fairfax, book vi, st. xxx,—

“No tiger, panther, spotted leopard,
Runs half so swift the forest wild among,
As this young champion hasted thitherward,” &c.

Chapman, *Iliad*, xiii, vol. ii, p. 8, line 27,—

“———— but prove the torn up fare
Of lynces, wolves, and leopards, as never born to war.”

Harrington's *Ariosto*, book x, st. lxxi,—

“The spotted leopard, that looks so grim.”

Lines in the *Arcadia*, book iii, p. 385, line 21 (p. 398, ed. 1622),—

“The fearful hind the leopard did kiss.”

2 K. H. VI, i, 2 (not Shakespeare's part),—

“And being a woman I will not be slack
To play my part in fortune's pageant.”

Macbeth, i, 2, if nothing is lost,—

“———— he can report,
As seemeth by his plight, of the revolt
The newest state.

Mal.

“This is the serjeant,” &c.

Beaumont and Fletcher, *Cupid's Revenge*, iv, 4, Moxon, vol. ii, p. 400, col. 1,—

“————— be pleased, be pleased
With pity to draw back thy vengeance,
Too heavy for our weakness.”

Sea Voyage, v, 4, vol. ii, p. 327, col. 2,—

“————— but when you arriv'd here,
And brought as presents to us our own jewels,
* * * * *
How can ye hope to scape our vengeance?”

Marston, *Antonio's Revenge*, Lamb, vol. i, p. 84,—

“————— but thy father's blood
I now make incense of to Vengeance.”

v, 1 (I borrow this latter from Gifford's *Jonson*, vol. ii, p. 520),—

“The fist of strenuous vengeance is clutch'd.”

Hence in the old poets, where *vengeance* is pronounced as a disyllable (which is commonly the case), it is frequently, if not ordinarily, written *veng'ance*; sometimes *vengance*; e. g. *T. G. of Verona*, Folio, p. 25, col. 1, *a veng'ance on 't*. Beaumont and Fletcher, *Prophetess*, i, 3, ed. 1647, p. 28, col. 2, *He loves that veng'ancely*. *Pilgrim*, iv, 1, near the end. *Tamer Tamed*, iv, 1, p. 115, col. 1, antepenult. *Custom of the Country*, v, 5, p. 24, col. 1,—

“To call my vow back, and pursue with *vengance*.”

Knight of Malta, iii, 2, near the end, *vengance*. It occurs as late as *Elwood's Davideis*, published about 1710, book iv, chap. v,—

“But David —————
Would not permit Abishai, for his sake,
Veng'ance on cursed Shimei to take.”

And elsewhere in the same poem, if I recollect. Still later, *Gentleman's Magazine*, 1735, p. 429, col. 1, verse 323,—

“Hence devils on the damn'd their veng'ance pour;”

but always elsewhere (though the word frequently occurs in this part of the volume) *vengeance*, as far as I have observed. Note by the way the word *vengible*, Lilly, *Mother Bombie*, iii, 2, 1632,—

“He spake nothing but sentences, but they were vengible long ones.”

Locrine, i, 2,—

“The desperate god, Cuprit, with one of his vengible bird-bolts, hath shot me into the heel.”

Spenser, F. Q., book ii, canto iv, st. xxx,—

“————— I sought
Upon myself that vengeable despight
To punish.”

And so st. xlvi. Main subject resumed. *K. John*, i, 1,—

“Pembroke, look to't: Farewell, Chatillon.”

(By the way, in the stage direction at the beginning of the play, *Folio*, this nobleman is called the Chatyllion of France. Elsewhere the name is written *Chatillion*, *Chatillion*, *Chatilion*. *Roussillon* in *All's Well*, &c. is *Rossillion*, and in one place (p. 230, col. 1), by a whimsical mistake, *Rosignoll*.⁵⁵ So in similar cases, old plays *passim*; e.g. *Shatillion* (*Chat.*), Beaumont and Fletcher, *Noble Gentleman*, *Folio*, 1647; *Cockadillio* as a Spanish name,

⁵⁵ Corrected in the 2d *Folio*, which here, as in most other such cases, is followed by the 3d and 4th.—*Ed.*

Rowley's Noble Spanish Soldier). Shirley, Honoria and Mammon, i, 2, Gifford and Dyce, vol. vi, p. 18,—

“No ; those are but thy *peccadilloes*,
Thy malice is behind ;” &c.

I suspect that the old editions spelt it *peccadillio's*.⁵⁶

The following passages, though not belonging to this head, may be noticed here for convenience sake. Chapman, Iliad, xiii, vol. ii, p. 17, line 31,—

“Æneas, prince of Trojans, if any touch appear
Of glory in thee,” &c.

xx, vol. ii, p. 160, line 2,—

“————— of Erichthonius' loves
Sprang Tros, the king of Trojans ; Tros three young princes
bred,” &c.

The old spelling was *Trojans* ;⁵⁷ and the metre requires that we should here pronounce *Troyans*. Is this at all connected with *boy*, &c. Sir Clyomon and Sir Clamydes, Dyce's Peele, vol. iii, *Joy's* occurs p. 7, where see Dyce's note ; and add, to the instances adduced by him, p. 91,—

“Alas, poor boy ! thinkest thou against me to prevail ? ”
137,—

“I am no other than the knight whom they Sansfoy call.”
Compare too the converse *heroic*, and as I think *heroical*
and *stoical*, art. 22, above,—

This article might form part of XLV.

⁵⁶ The edition of 1659 spells the word *peccadillioes*.—*Ed.*

⁵⁷ Rather, perhaps, *Troians*, but it is a difference to the eye only.—*Ed.*

XXIX.

The name *ENOBARBUS*, in A. and C., is frequently used as if it were a trisyllable, in whatever way the anomaly is to be explained. iii, 2,—

“What shall we do, Enobarbus?”

Eno.

Think, and die.”

iv, 5, ult.,—

“————— O, my fortunes have
Corrupted honest men.—Despatch:—Enobarbus!”

6,—

“Of which I do accuse myself so sorely,
That I will joy no more.

Sold.

Enobarbus, Antony

Hath after thee sent all thy treasure,” &c.

9,—

“————— poor Enobarbus did
Before thy face repent.

1 *Sold.*

Enobarbus!

3 *Sold.*

Peace;

Hark further.”

XXX.

BARTHOLOMEW.

Taming of the Shrew, Induction, sc. 1,—

“Sirrah, go you to Bartholomew my page,”
should be Barthol’mew. (Fol. *Bartholmew*.)⁵⁸

⁵⁸ The other Folios follow the first, and Mr. Collier has retained the old orthography. I have not seen the second edition of Beaumont’s *Psyche*, but the first (1648) has *Bartholmew*, without the apostrophe.—*Ed.*

Dubartas, i, iii, p. 26, col. 1, ed. 1641,—

“Because the Sun, to shun so vile a view.

His chamber kept, and wept with Bartholmew.”

In the second and revised edition of Beaumont's *Psyche*, 170, it is printed and pronounced *Barthol'mew*.

XXXI.

MARRY (*μή Δία*) is commonly a monosyllable; *e. g.*
King Richard III, iii, 4,—

“Marry, that with no man here he is offended.”

And so pronounce, *Cymbeline*, i, 2, near the beginning,—

“I will be known your advocate: marry yet
The fire of rage is in him.”

Not *ad* | *vocate mar* | *ry yet*; | which would have been
irregular. Butler, *Hudibras*, book iii, canto iii, 643,—

“Which was the cause that made me bang him,
And take my goods again—Marry hang him.”

So also *sirrah*, frequently at least; *e. g.* 3 K. H. VI,
v, 6,—

“Sirrah, leave us to ourselves: we must confer.”

XXXII.

Also *SHERIFF*.

2 K. H. IV, iv, 4,—

“Are by the sheriff of Yorkshire overthrown.”

Ubi idem narrans Draytonus, Polyolb. xxii,—

“Which with Ralph Rokeby rose, the Shreeve of Yorkshire then.”

So at least the old edition.

Sackville, Legend, ed. 1820, p. 157,—

“To one John Mitton, sheriff of Shropshire then.”

Oldham, A Satyr, Works, ed. 1710, p. 301,—

“What poet ever fin’d for sheriff? or who
By wit and sense did ever lord-mayors grow?”

Imitation of the 8th Satire of Boileau, p. 197,—

“————— and vainly give
More for a night, than you to fine for sheriff.”

Compare the other form *shrieve*.

XXXIII.

EASILY is *EAS’LY* (indeed it is frequently spelt *easily*);
and so of the other words in-*ily*; *e. g.*

L. L. L, v, 2,—

“The measure then of one is easily told.”

Stanihurst, *Æn.* iv (I cite this at second-hand),—

“Their sleight and stratagems had been discovered easily.”

Chapman, *Odyss.*, i, p. 6, penult,—

“Which easily they may use.”

Lord Brooke, *Treatie of Humane Learning*, st. liii, ed. 1633, p. 33,—

“That they may easlier save the better part.”

Alaham, iii, 2, p. 45,—

“Where power may easlier do things than entreat.”

Eas'ly occurs later; Sheffield, duke of Buckingham (1649-1721). Poems, Cooke's ed. p. 51,—

"'T is not sometimes so easily understood."

Ramsay's Gentle Shepherd, iii, 4,—

"A parent's fondness easily finds excuse."

Fairfax, book xvii, st. lxxxii,—

"He hastily arms him, and with hope and haste," &c.

Singer has *hast'ly*. Was this class of words, at one time, commonly written *easily*, &c. Add the following: Drayton, Moses, 1630, book i, p. 134,—

"Which he in baskets of Egyptian reed
Borne with his carriage *easily* will convey."

Legend of Pierce Gaveston, 1619, st. xix,—

"The soule her liking *easly* can espye."

Semper aut hoc aut illo modo scribit D.; plerumque *easily*. In Shakespeare, M. W. of W., iii, 3, near the end, Folio, p. 51, col. 1, the erratum *hartly* for *hartily* (*Pray HARTLY pardon me*) occurs. W. T. ad. fin.,—

"_____ since first

We were dissever'd: Hastily lead away."

1, K. H. VI, iv, 1,—

"_____ the king

Prettily, methought, did play the orator."

XXXIV.

GENTLEMEN is very often a disyllable.

T. of the S. iii, 2,—

"Gentlemen and friends, I thank you for your pains."

Romeo and Juliet, iii, 1,—

"Gentlemen, good den: a word with one of you."

I notice in the pirated Hamlet of 1603, i, 5, (the acts and scenes are not numbered in this edition),—

“————— as you are frends,
Schollers, and *gentlmen* ;”

an erratum which seems expressive of the manner in which the word was commonly pronounced. In Jonson (τῷ φιλολόγῳ), Epigram xc, Whalley's edition, we have,—

“And he remov'd to *gentl'man* of the horse.”

So also *gentlewoman* is often slurred over. Two Gentlemen of Verona, iv, 4,—

“Gentlewoman, good day : I pray you be my mean
To bring me where to speak with madame Silvia.”

And so pronounce, *ib.* (Art. LIII),—

“A virtuous gentlewoman, mild, and beautiful.”

So Middleton commonly uses *gentlewoman*. Otherwise, Comedy of Errors, v, 1,—

“And this fair gentlewoman, her sister here,
Did call me brother.”

Measure for Measure, ii, 3, near the beginning,—

“Look, here comes one, a gentlewoman of mine.”

Pronounce, perhaps, in these latter cases, *gÉntlewoman*. Taming of the Shrew, Induction, sc. 1,—

“’T was where you woo’d the gentlewoman so well.”

Jonson, Epistle to a Friend, Gifford, vol. viii, p. 371,—

“Whom no great mistress hath as yet infam’d,
A fellow of coarse lechery, is nam’d
The servant of the serving-woman in scorn.”

Ib. p. 370.—

“And comes by these degrees the style t’ inherit
Of woman of fashion, and a lady of spirit.”

Middleton, Spanish Gipsy, v, 1, Dyce, vol. iv, p. 189, if there be no corruption,—

“Gentle sir, our plighted faiths are chronicled
In that white book above.”

So *gentleness*, Tempest, i, 2, (Art. LIII),—

“Which since hath steaded much ; so of his gentleness.”



XXXV.

BY'R LEAVE, (pronounce *beer leave*,) frequently for *by your leave*. (So *BY'R LADY*).

Measure for Measure, iv, 3 (so write),—

“When it is least expected.

Isabella.

Ho, by'r leave.”



XXXVI.

The *ED* of participles and past tenses has in some places, where Shakespeare retained it, been corrupted into '*D*', and vice versâ. (Note by the way in the Spectator, No. 135. “The same natural aversion to loquacity has *of late years* made a very considerable alteration in our language, by closing in one syllable the termination of our præterperfect tense, as in the words ‘drown’d, walk’d, arriv’d,’ for ‘drowned, walked, arrived,’ which has very much disfigured the tongue, and turned a tenth part of our smoothest words into as many clusters of consonants.” By

the way, *NAKED* is frequently contracted into a monosyllable by our old poets. So read in Lovelace, *Retrosp.* vol. iv, p. 128,—

“Not all the arms the god of fire e’er made
Can the soft bulwarks of nak’d love invade.”

And in Glapthorne’s *Hollander*, *ib.* vol. x, p. 138,—

“————— the palm, that prospers not
But by its fellow, and the vine that weaves (*so arrange*)
Of her own leaves a thin yet glorious mantle
For her nak’d lover, do but emblem what
Her truth has utter’d.”

Middleton, *Spanish Gipsy*, ii, 1, Dyce, vol. iv, p. 135,—

“To cover others, and go nak’d thyself.”

Antony and Cleopatra, v, 2,—

“————— rather on Nilus’ mud
Lay me stark-nak’d, and let the water-flies
Blow me into abhorring.”

Sidney, *Astrophel and Stella*, sonnet, lxxxii,—

“And her whom nak’d the Trojan boy did see.”

Chapman, Translation from Hesiod, ap. Commentary on *Ib.* xiii, Taylor, vol. ii, p. 28, line 18,—

“There naked sow, plough naked, nak’d cut down.”

Ford and Dekker, *Sun’s Darling*, iv, near the end,—

“Leave this naked season,
Wherein,” &c.

Nak’d sureley, *metri gratiâ*, at least if nothing is lost. Beaumont and Fletcher, *King and No King*, iii, 1,—

“————— I have decreed her
As far from having part of blood with me
As the nak’d Indians.”

Marston, Antonio and Mellida, pt. II, Prologue, Lamb, i, 81,—

“While snarling gusts nibble the juiceless leaves
From the nak’d shuddering branch.”

Chapman, Byron’s Tragedy, *ib.* 105,—

“When the nak’d merchant was pursued for spoil.”

Sidney, Astrophel and Stella, sonnet lxx,—

“For when, nak’d boy, thou could’st no harbour find
In this old world,” &c.

And as late as Tate, Brutus of Alba, 1678, Lamb, ii, 350,

“And brought her naked and trembling to the light.”

So, though less frequently, *ragg’d*. Heywood, Woman Killed with Kindness, Dodsley, vol. vii, p. 260,—

“Thus like a slave ragg’d, like a felon gyv’d.”

Marston, Antonio and Mellida, pt. I, i, 1, Old English Plays, v. ii, p. 126,—

“Th’ unequal mirror of ragg’d misery.”

What You Will, ii, 1, p. 223,—

“Quake at the frowns of a ragg’d satirist.”

Donne, Good Friday, ed. 1633, p. 170,—

“Could I behold _____

* * * *

_____ that flesh which was worn
By God for his apparel, ragg’d and torn?”

Sidney, Arcadia, book i, p. 94, line 31,—

“Away, ragg’d rams! care I what murrain kill?”

Rugg’d. Henry More, Philosophical Poems, speaks of the woodman’s *rugg’d saw*.

Crook’d. Fairfax’s Tasso, book ix, st. iv,—

“From Sangar’s mouth to crook’d Mæander’s fall.”

(Is this last, however, obsolete?) K. H. VIII, iii, 1,—

“————— what can happen
To me above this wretchedness? all your studies
Make me,” &c.

I think Shakespeare must have pronounced *wretch'dness*, uncouth as it seems.

XXXVII.

SOLÉMNIZE, (this was not universal in the Elizabethan age), *AUTHÓRIZE*, &c.

L. L. L. ii, 1,—

“————— at a marriage feast
Between lord Perigort and the [*th'*] beauteous heir
Of Jacques Falconbridge solemnized.”

Sidney, *Arcadia*, book i, p. 81, line 8, an hexameter verse,—

“Ere that I leave with song of praise her praise to solemnize.”

Chapman, *Iliad*, xviii, Taylor, vol. ii, p. 122, line 4,—

“———— those profaned arms, that Peleus did obtain
From heaven's high powers, solemnizing thy sacred
nuptial bands.”

Peele, *K. Edward I*, Dyce, i, 81 (2d ed. p. 85),—

“We—————
——will our coronation be solemniz'd
Upon the fourteenth of December next.”

Greene, *Friar Bacon*, &c. Dyce, vol. i, p. 213,—

“Seeing the marriage is solemniz'd.”

I think *solémnized* not *marriäge*. Alphonsus King of Arragon, iv, vol. ii, p. 48,—

“This solemn joy whereof you now do speak
Was not solemnized, my friend, in vain.”

v, p. 66,—

“For to solemnize it with mirth and glee.”

Play of Lust's Dominion. i, 4, Old English Plays, vol. i,
p. 110,—

“This morning is our coronation,
And father's funeral solemnized.”

Milton, Paradise Lost, vii, 448,—

“Ev'ning and morn solemniz'd the fifth day.”

On the other hand, in the Merchant of Venice, a later
play than Love's Labour's Lost, ii, 9, near the be-
ginning,—

“Straight shall our nuptial rites be solemniz'd.”

iii, 2,—

———“And, when your honours mean to solemnize
The bargain of your faith.”

Beaumont and Fletcher, Custom of the Country, iv, 1,—

“———And though a son's loss never
Was solemniz'd with more tears of true sorrow,” &c.

Tamburlaine, pt. I, iii, ult,

“Triumph and solemnize a martial feast.”

Spenser, F. Q., book iii, canto ii, st. xviii,—

“Whose virtues through the wide world soon were so-
lemniz'd.”

Shakespeare, sonnet xxxv,—

“Authorizing thy trespass with compare.”

Lover's Complaint, st. xv,—

“His rudeness so with his autoriz'd youth
Did livery falseness in a pride of truth.”

Dubartas, ii, iii, iii, p. 167, col. 2,—

“Now their deliverer I authorize thee.”

Chapman, *Iliad*, xvi, Taylor, vol. ii, p. 81,—

“————— being angry with the forms
Of justice in authoriz’d men, that in their courts main-
tain” &c.

Beaumont and Fletcher, *Spanish Curate*, i, 1, Moxon,
vol. i, p. 158, col. 1,—

“————— let his parasites remember
One quality of worth or virtue in him
That may authorize him to be a censurer
Of me, or of my manners.”

False One, ii, 3, vol. i, p. 396, col. 1,—

“The slubber’d name of an authoriz’d enemy.”

i, 1, p. 389, col 1,—

“————— their consent not sought for
Which should authorize it ?

Achil. The civil war
In which the Roman empire is embark’d,” &c.

v, ii, p. 407, col. 1,—

“————— Let her live
Awhile to make us sport : she shall authorize
Our undertakings to the ignorant people.”

In a Wife for a Month, iii, 3, Moxon, vol. i, p. 158,
col. 1,—

“And ’tis no stolen love, but authorized openly :”

pronounce *stol’n*,⁵⁹. Jonson on Drayton, Gifford, vol.
viii, p. 340,—

“————— confess
A wild and an unauthoriz’d wickedness.”

Dele *an*.

⁵⁹ The first Folio of Beaumont and Fletcher spells the word
stolne.—*Ed.*

Sidney, *Arcadia*, book ii, p. 226, line 6,—

“Then who will hear a well authoriz’d lie,
And patience hath,” &c.

Habington (1605-1654), *Southey’s Selections*, p. 1006,—

“And all your happy cares provide
But for your heir authoriz’d pride.”

Webster, *Appius and Virginia*, v, 3, Dyce, ii, 239,—

“————— The same hands,
That yesterday to hear me conscionate [*concionate*]
And oratorize, rung shrill plaudits forth
In sign of grace.”

Hamlet, i, 4,—

“Why thy canoniz’d bones, hearsed in death,
Have burst their cerements.”

Drayton, *Epistle of Mortimer to Queen Isabel*,—

“And those great lords, now after their attainments
Canonized among the English saints.”

Ford, *Fame’s Memorial*, Gifford, vol. ii, p. 602,—

“Who lives even after life, now being dead,
Welcome to heaven, in earth canonized.”

Beaumont and Fletcher, *Spanish Curate*, ii, 2,—

“I wish him a canoniz’d cuckold, Diego.”

(Diego is a disyllable). *Custom of the Country*, v, 1,—

“————— or believe, that one
The best and most canoniz’d, ever was
More than a seeming goodness.”

Herrick, *Hesperides*, xcii (vol. i, p. 227, ed. 1846),—

“Give way, give way to me, who come
Scorch’d with the self-same martyrdom;
And have deserv’d as much, God knows,
As to be canoniz’d ’mongst those
Whose deeds and deaths here written are
Within your greeny calendar.”

Write *To be canonized*, &c.

On the other hand, Jonson, *Cynthia's Revels*, v, 2, Gifford, vol. ii, p. 357,—

“These times shall canonize you for a god.”

Dubartas, ii, ii, ii, p. 120, col. 1, penult,—

“Inthroniz'd thus, this tyrant 'gan devise
To penetrate⁶⁰ [?] a thousand cruelties.”

Locrine, ii, 1,—

“Right noble father, we will rule the land
Enthronized in seats of topaz stones.”

Drayton, *Man in the Moon*,—

“For the high gods, inthronized above,
From their clear mansion,” &c.

So *disthrónize*. Spenser, *F. Q.*, book ii, canto x, st. xliv,—

“But Peridure and Vigent him disthronized.”

Peele, *Honour of the Garter*, Prologue, Dyce, ed. 2, vol. ii, p. 221,—

“And Harrington, well-letter'd and discreet.
That hath so purely naturalized
Strange words, and made them all free denizens.”

Beaumont, *Elegy on the Lady Markham*, vol. ii, p. 705, col. ii (Moxon),—

“Now all is pure as a new-baptiz'd soul.”

Herrick, *Hesperides*, cccxii (vol. ii, p. 133, ed. 1846),—

“Holy waters hither bring
For the sacred sprinkling;
Baptize me and thee, and so
Let us to the altar go.”

⁶⁰ Perhaps *perpetrate*.—*Ed.*

Compare *chástise*, old poets, *passim* (not however universally), though this is a somewhat different case. We still say *chástisement*. On the other hand *practíze* in Spenser, F. Q., book iv, canto ii, st. x,—

“So great a mistresse of her art she was,
And perfectly practiz’d in woman’s craft,
That though,” &c.

On the other hand, again, *témporize*, if indeed this belongs to the same class. Rowley, Noble Soldier, iii, 2, 6th page of the act,—

“————— no base feare
Can shake his penne to temporize even with kings.”

(*Temporíze*, by the way, would not have been deemed consistent with the laws of verse in this place.)

XXXVIII.

CONFEDERACY sometimes appears in the place of a trisyllable: perhaps it is a case of Art. LV.

K. H. VIII, i, 2, line 2,—

“————— I stood i’ th’ level
Of a full-charg’d confederacy, and give thanks
To you that chok’d it.”

Dekker and Middleton, Honest Whore, pt. I, i, 1, near the beginning,—

“————— and let wrath
Join in confederacy with your weapons’ points.”

XXXIX.

MESSENGER is frequently a quasi-disyllable.

King Lear, ii, 2,—

“The messengers from our sister and the king.”

Ib. (Art. LIII),—

“That he’s so slightly valued in his messenger.”

4, init.,—

“And not send back my messenger.

Gent.

As I learn’d,” &c.

A. and C. iii, 6,—

“’T is done already, and the messenger gone.”

Marlowe, K. Edward II, Dodsley, vol. ii, p. 364,—

“My lord, here is a messenger from the barons,
Desires access,” &c.

p. 367,—

“When we had sent our messengers to request
He might be spar’d,” &c.

So *passenger* in our old poets. 2 K. H. VI, iii, 1
(Art. LIII below),—

“Unless it were a bloody murderer,
Or foul felonious thief, that fleec’d poor passengers,
I never gave them condign punishment.”

Hall, book iii, sat. iv,—

“Now shall the passenger deem the man devout.”

And perhaps *harbinger*. Massinger, Virgin Martyr, i, 1,
near the beginning,—

“———— loud-tongued Fame
The harbinger to prepare their entertainment.”

In Sir H. Ellis’s Original Letters Illustrative of English
History, ap. Athenæum, No. 973, p. 626, col. 3, Letter

from Sir Bryan Tuke (æet. H. VIII, I imagine), it is spelt *herbigeor*; a royal post is “— evil-entreated many times, he and other posts, by the herbigeors, for lak of horse-rome or horsemete, withoute whiche diligence cannot be.”

XL.

The *I* in *ITY* is almost uniformly dropt in pronunciation. Hence in King Lear, i, 2,—

“————— permit
The curiosity of nations to deprive me,”

I believe that Shakespeare pronounced *curious'ty*; for, according to our common pronunciation, the verse is a verse only in name. This reconciles such lines as Othello, iii, 3,—

“With any strong or vehement importunity;”

T. and C. i, 3,—

“The enterprize is sick. How could communities,
Degrees in schools,” &c.

C. of E. v, 1,—

“Complain unto the duke of this indignity;”

Ib. near the end of the play,—

“And you the calendars of their nativity;”

Much Ado, &c. iv, 1,—

“Thou pure impiety, and impious purity;”

&c., with Art. LIII. So in such lines as Timon, iv, 3 init.,

“O blessed-breeding Sun [so write,] draw from the earth
Rotten humidity; below thy sister's orb
Infect the air!”

K. H. VIII, ii, 3,—

“————— nor my wishes
More worth than empty vanities ; yet prayers, and wishes,
Are all I can return,”

pronounce the *ity* in the same way, to reconcile them to the ordinary Shakespearian rhythm. See Art. II. (*Sovereignty*, by the bye, is sometimes written *soveraignity*. Lord Brooke, of Humane Learning, lxxxvii,—

“Within her proper soveraignity.”

ci,—

“To keep her own soveraignity on earth.”

cxxiv,—

“The standard bears of soveraignity.”)

1 K. H. IV, iv, 3,—

“————— and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his [’s] duteous land
Audacious cruelty.”

Venus and Adonis, st. iv,—

“And yet not cloy thy lips with loath’d satiety,
But rather famish them amid their plenty,
Making them red and pale with fresh variety,” &c.

For here also the trisyllabic termination is out of place. This is rare in Ford.† I have noticed it in P. Warbeck, iv, 3, Moxon, p. 138, col. 1,—

“On such affinity ’twixt two Christian kings.”

[† Was I quite correct in this remark? Lately (Sep. 1845), in reading some parts of the Broken Heart, I noticed several instances ; i, 3, twice ; ii, 2 ; iii, 1, twice].

Fancies, iv, 1, Moxon, p. 138, col. 1,—

“————— that more concern’d me
Than widowed virginity.

Liv. You ’re a gallant,” &c.

And Witch of Edmonton, Ford’s part, I think; i, 1,
Moxon, p. 187, col. 1,—

“The dower of a virginity. Sir, forgive me.”

v, 2, Moxon, p. 206, col. 2,—

“For what necessity forceth.”

In the other poets of the age generally it is common.
Antiquity so pronounced is a little remarkable. Jonson,
Epistle to Selden,—

“What fables have you next! what truth redeem’d!
Antiquities search’d! opinions disesteem’d!”

(Just below, read *wash’d* for *watch’d*; I quote from
Whalley; but I suppose Gifford has corrected it. [No—
Ed.]) Note too Spenser, Ruines of Time, line 413, as odd
in this place,—

“For how can mortal immortality give.”

The following in the Comedy of Lingua (I quote from
Retrosp. vol. ii, p. 285), is wrongly printed as prose,—

“Well, let them passe; Tactus, we are content
To know your dignity by relation.”

Perhaps Daniel, sonnet vi,—

“Chastity and Beauty, which were deadly foes;”

and Complaint of Rosamond, xxii,—

“Impiety of times, chastity’s abator;”

are worth noticing; as also Chapman, *Iliad*, xviii, Taylor,
vol. ii, p. 129; this usage being very rare in his trans-
lation,—

“————— till fire’s hot quality came
Up to the water.”

xxiv, p. 236, line 18, *humanity*. Odyss., vi, p. 87, Folio,

“————— where Serenity flies
Exempt from clouds.”

viii, p. 115, ult.,—

“To vaunt equality with such men as these.”

ix, p. 141,—

“————— which so long I held deprest
(By great Necessity conquer'd) in my breast.”

Carew, ed. Clarke, lxvi, st. iv, p. 157,—

“————— a light
Proportion'd to the sight
Of weak mortality, scatt'ring such loose fires
As stir desires,” &c.

Butler, Hudibras, pt. II, canto iii, 945,—

“Which, in their dark fatal'ties lurking,
At destin'd periods fall a-working,” &c.

Pt. III, canto i, 203,—

“And he that makes his soul his surety,
I think, does give the best secur'ty.”

1076,—

“Know, I'm resolv'd to break no rite
Of hospital'ty to a stranger,” &c.

Pt. II, canto ii, 727,—

“And renders men of honour less
Than all th' adversity of success.”

(What does this mean? or is *adversity* an erratum of

Cooke's edition ? ⁶¹) And so pronounce, Satire on Learning, Fragments of a Second Part, 171,—

“Truth —————

* * * *

Is but a titular princess, whose authority
Is always under age, and in minority ;”

and 255,—

“Only to stain the native ingenuity
Of equal brevity and perspicuity ;”

for Butler, like most other poets, eschews the trisyllabic termination in the heroic couplet. (In his Satire upon the Age of Charles II, Cooke's edition, vol. ii, p. 153, line 109,—

“Or that his name did add a charming grace,
And blasphemy a purity to our phrase ;”

read *t' our*). And so perhaps we should pronounce, Samson Agonistes, line 866,—

“————— that grounded maxim

* * * *

————— that to the public good
Private respects must yield, with grave authority
Took full possession of me.”

For the triple ending seems inconsistent with Milton's rhythm. And so, I think, we should pronounce, Paradise Lost, viii, 215,—

“————— but thy words, with grace divine
Imbued, bring to their sweetness no satiety ;”

ix, 249,—

“For solitude sometimes is best society ;”

⁶¹ Another edition, that in “English Poets, 1790,” gives the same reading. “The adversity of success,” seems to mean ill success.—*Ed.*

and other such passages, if there be any similar, in Milton. Even in an early poem of Swift's, Ode to the Athenian Society, dated 1691, we have, line 250,—

“Woman seems now above all vanity grown.”

I suspect that the Elizabethan poets extended this rule to all substantives ending in—*ty*, as *honesty*, *liberty*, *poverty*, &c. So, I think, we should pronounce, K. H. VIII, i, 1 ; see Art. IX,—

“As I belong to worship, and affect
In honour honesty, the tract of every thing
Would by a good discourser lose some life,” &c.

Hence perhaps it is, that *majesty* (Art. XXVII) is almost uniformly a disyllable in Shakespeare. Hence *libertine* is used in the same way. A. and C., ii, 1,—

“Tie up the libertine in a field of feasts.”



XLI.

DAUGHTER is sometimes a trisyllable.

Hamlet, i, 3,—

“————— how prodigal the soul
Lends the tongue vows : these blazes, daughter,
Giving more light than heat,” &c.

K. H. V, v, 2,—

“And, thereupon, give me your daughter.”

In the latter passage, however, Shakespeare may *possibly* have written *your daughter* HERE. On W. T. iv, 3,—

“————— Pray, good shepherd, what fair swain
Is this, which dances with your daughter?”

see "Shakespeare." This clears up the metre, *Tempest*, v, 1,—

"————— for I
Have lost my daughter.

Alonso.

A daughter?"

T. of the S. ii, 1,—

"————— sirrah, lead these gentlemen
To my daughters; and tell them both
These are their tutors."

See Malone's note.⁶² I suspect that we should read *To my TWO daughters*; which, I think, would be to the improvement of the sense likewise. Possibly, however, the author wrote, *UNTO my daughters*; &c. T. and C. iii, 3,—

"'Tis known, Achilles, that you are in love
With one of Priam's daughters.

Achil.

Ha! known?

Ulyss. Is that a wonder?

The providence that's in a watchful state," &c.

Goffe, *Courageous Turk*, 1632, iii, 5,—

"In wedlock if your prince may be combin'd
To the fair princess his sole daughter,
He freely gives" &c.

Webster, *Cure for a Cuckold*, iii, 3,—

"Not all: you shall hear further, daughter."

This indeed, if it stood alone, might possibly be a piece of loose versification in Webster, who seems to be very

⁶² Malone's note states that the 2d Folio reads,—

"To my *two* daughters, and *then* tell them both."

Then is a mere stopgap: such are common in the 2d Folio; they are, however, valuable, as they indicate the notions as to Shakespeare's versification which prevailed only sixty-eight years after the poet's birth.—*Ed.*

unequal in this respect, being correct in some of his plays (as in Sir Thomas Wyatt), and careless in others (as in the Devil's Law-Case). Play of How a Man may choose a Good Wife from a Bad One, ii, 3,—

“And, as I told you, being fair, I wish,
Sweet daughter, you were as fortunate.”

v, 3,—

“Villain! thou mean'st my only daughter,
And, in her death, depriv'dst me of all joys.”

Heywood, Love's Mistress, ii, 2,—

“O, you amaze me, daughters!
Pet. Let joy
Banish amazement from your kindly thoughts.”

Middleton, World Tost at Tennis, Dyce, vol. v, p. 175,—

“What would our daughter?
Pal. Just-judging Jove,
Y-meditate [read *I mediate*] the suit of humble mortals.”

Greene, George-a-Green, Dyce, vol. ii, p. 182,—

“I am, forsooth, a sempster's maid hard by,
That hath brought work home to your daughter.”

Marston, Antonio and Mellida, pt. i, near the end, Old English Plays, vol. ii, p. 190, if nothing be lost,—

“Young Florence prince, to you my lips must beg
For a remittance of your interest.
Gal. In your fair daughter? with all my thought:
So help me faith,” &c.

(For *Florence* qu. *Florence'*; yet I much doubt). Haughton, An Englishman for my Money, v, 3, reprint, p. 71, line 2,—

“Who should I mean, sir, but your daughter?”

It is observable, too, that in almost all these instances there is a pause—in at least half of them a full stop after *daughter*. What was the original form of the word? ⁶³ Compare *θυγάτηρ*. In Chaucer, as far as I am acquainted with him, it is uniformly a disyllable.

The word *sister* may seem to be used in the same way in one or two passages; but I rather think that they are corrupt. As You Like It, iv, 3,—

“————— the boy is fair,
Of female favour, and bestows himself
Like a ripe sister; the woman low,
And browner than her brother.”

A ripe sister seems an odd expression.⁶⁴ T. N. v, 1, near the end of the play,—

“A solemn combination shall be made
Of our dear souls:—Meantime, sweet sister,
We will not part from hence.”

Can Shakespeare have written *sister-in-law* by anticipa-

⁶³ Quere, when did the guttural become mute in this word? When pronounced, it would have facilitated a trisyllabic pronunciation.—*Ed.*

⁶⁴ Odd, no doubt, and it is not less odd that nobody, as far as I know, made this remark before. *Ripe sister* seems corrupted from *right forester*. This last word was often written *forster* and *foster*. Perhaps, too, the first *and* has usurped the place of *but*. The 2d Folio reads,—

“Like a ripe sister: *But* the woman low,” &c.

So in Macbeth, i, 7, the same edition has,—

“And dasht the Branes out, had I *but* so sworne,” &c.

But, in both these passages, is a crutch furnished by the compassionate editor to assist the lameness of the metre. In Macbeth, the idiom of our language, as well as the harmony of the verse, seems to require us to read,—

“And dash’d the brains *on ’t* out, had I so sworn,” &c.—*Ed.*

tion? It is well known that words sometimes drop out at the end of a line in the Folio. Yet this seems harsh. [See p. 110, above.—*Ed.*]

Note too the apparent lengthening of the word *father* in some passages of Shakespeare. 2 K. H. VI, v, 1, near the end,—

“And so to arms, victorious father,
To quell the rebels and their complices.”

2,—

“Particularities and petty sounds
To cease! Wert thou ordain’d, dear father,
To lose thy youth in peace,” &c.

All’s Well, &c., ii, 1,—

“Ay, my good lord, Gerard de Narbon was
My father; in what he did profess, well found.

King. I knew him.

Hel. The rather will I spare my praises towards him,” &c.

This arrangement seems awkward. I suspect that we should distribute the lines, following the Folio (p. 235, col. 2) in the main,—

“Ay, my good lord.
Gerard de Narbon was my father;
In what he did profess, well found.

King. I knew him.”

But perhaps Shakespeare wrote,—

“————— was my father; one
In what he did profess,” &c.

Beaumont and Fletcher, *Sea Voyage*, ii, 2, Moxon, vol. ii, p. 315, col. 1,—

“————— I have heard
My mother say I had a father,
And was not he a man?”

But I am not sure that Beaumont and Fletcher eschewed the nine-syllable line.

XLII.

EPICÚREAN.

A. and C., ii. 1,—

“Tie up the libertine in a field of feasts;
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,” &c.

So in M. W. of W., ii, 2, fol. p. 47, col. 1, it is spelt *Epicurian*,—

“What a damn’d Epicurian-Rascall is this!”

Browne, *Britannia’s Pastorals*, book ii, song ii, Clarke, p. 233,—

“With dust of orient pearl, richer the east
Yet ne’er beheld: O epicurean feast!”

Carew, ed. Clarke, lxxxix, p. 128,—

“————— with delight
I feast my epicurean appetite
With relishes so curious,” &c.

Shirley, *Contention for Honour and Riches*, Gifford and Dyce, vol. vi, p. 294,—

“————— and sell their privilege
For gaudy clothes, and Epicurean surfeits.”

Butler, *Satire &c.*, Pickering, vol. ii, p. 229,—

“But in the boldest feats of arms the Stoic
And Epicurean were the most heroic.”

Such was in fact the ordinary pronunciation of name-adjectives in *ean*, derived from *ειος*, *æus*, or *ēus*; and the same may be said of proper names, or words of classical origin in *eus*, *ea*, or *eum*, from *æus*, &c. It seems to have been connected with the then established custom of pronouncing Greek and Latin words—to a great extent at least—according to accent. Surrey, *Æn.* ii, Dyce, p. 129,—

“The Sygean seas did glister all with flame.”

Æn. iv, p. 155,—

“The Barceans, whose fury stretcheth wide.”

Rowley, Noble Spanish Soldier, 1634, v. 3, p. 7 of the act,—

“Burning with Ætnean flame, yet thou should'st on.”

Jonson, Cynthia's Revels, iii, 2, vol. ii, p. 284, Gifford,—

“————— such cobweb stuff,
As would enforce the common'st sense abhor
Th' arachnean workers.”

Butler, Hudibras, iii, 1, 647,—

“For as the Pythagorean soul
Runs through all beasts, and fish, and fowl,” &c.

Chapman, Bussy d'Ambois, iii, near the end, Old English Plays, 1814, vol. iii, p. 299,—

“That your foul body is a Lernean fen
Of all the maladies breeding in all men.”

Fletcher, Faithful Friends, iv, 1, Moxon, vol. ii, p. 545, col. 1, near the bottom,—

“———— the spring, &c. —————
Whose flattering bubbles show like crystal streams,
But I have found 'em full of Lernean poison.”

Carew (?) Masque, ed. Clarke, p. 183,—

“The Lyrnean [*Lernean*] hydra, the rough unlick'd bear.”

Lilly, Midas, ad fin.,—

“Crown all his altars with bright fire,
Laurels bind about his lyre,
A Daphnean coronet for his [*for's*] head.”

Sylvester, Corona Dedicatoria, prefixed to his Dubartas,—

“Mnemosyne and her fair daughters bring
The Daphnean crown to crown him laureate.”

Shirley, Poems, Gifford, vol. vi, p. 413,—

“———— and made free
From age, look fresh still as my Daphnean tree.”

Chapman, *Iliad*, xix, Taylor, vol. ii. p. 143, line 3,—

“————— a son deriv’d from thee
Is born to Persean Sthenelus ; Eurystheus his name.”

Donne, *Holy Sonnets*, vii, ed. 1633, p. 37 (ix, ed. 1669, p. 318),—

“————— of thine own worthy blood,
And my tears, make a heavenly Lethean flood.”

Machin, &c., *Dumb Knight*, iv, Dodsley, vol. iv, p. 439,*

“————— my waking dragon, thou whose eyes
Do never fall, or close through Lethean sleep.”

Chapman, *Translation of a Greek Epigram on a Statue of Homer*, prefixed to his *Odyssey*,—

“Art thou of Chius ? No. Of Salamine ?
As little. Was the Smyranean country thine ?
Not so ;” &c.

(In this Epigram, by the way, *Cumas* occurs for *Cumæ* ; compare our old form, *Delphos*). Massinger, *Duke of Milan*, iv, 1, Moxon, p. 65, col. 1, near the end of the scene,—

“————— This ’tis for a puisne
In policy’s Protean school to try conclusions
With one that hath commenc’d, and gone out doctor.”

Dubartas, ii, 1, 1, p. 87, col. 1,—

“Where Dircean Œdipus his marks would miss.”

Chapman, *Odyss.*, iii, p. 40,—

“————— and did seven years lay
His yoke upon the rich Mycenean state.”

Goffe, *Courageous Turk*, 1632, iii, 2,—

“————— that from that soil
May spring more Cadmean monsters to o’ercome them.”

* In the 7th line of this play,

“Sith few fare see the end of violence,”

Walker has corrected, in pencil, *fare see* to *foresee*.—*Ed.*

Chapman, *Iliad*, iv, Taylor, vol. i, p. 112, line 3,—

“He found him feasting with a crew of Cadmeans in his
hall;”

and so line 7, Sandys's *Ovid*, ix, 304,⁶⁵ as above,—

“———— and breathe complaints might move
Relentless flints. The Cadmean dames were these,” &c.

Dubartas, l, iii, ed. 1641, p. 22, col. 1,—

“His dreadfull voice (to save his ancient sheep)
Did cleave the bottom of th' Erithræan deep.”

l, v, p. 43, col. 1,—

“Thou, gentle fish, wert th' happy boat of yore,
Which safely brought th' Amiclean harp a-shore.”

ii, ii, l, p. 116, col. 1,—

“————— this raging flood,
That overflows the windy Riphean wood.”

iii, p. 128, col. 1,—

“From th' Euxine sea, and surge of Chaldean twins,
To th' Anian strait.”

Drayton, *Polyolbion*, vii,—

“In the Dodonean grove.”

Sandys's *Ovid*, xv, 489,—

“Orestean Diana's sacrifice.”

492,—

“How oft the Thesean hero, Moderate
Thy sorrow, said!”

Spenser, *Virgil's Gnat*, st. lxiv,—

“And all the Rhætean shore to ashes turn.”

⁶⁵ In quotations from Sandys's Translation of the *Metamorphoses*, Walker apparently gives the numbers of the original. The numbers of the translation in this and the two next quotations are respectively 320, 520, and 523.—*Ed.*

Chapman, 2d Argument to Odyss., 1,—

“Th’ *Ulyssean* wit.”

Sylvester’s Dubartas, Week 1, Day 1, ed. 1641, p. 7, col. 1,—

“Another guideth Isaac’s mighty hosts;
Another, Jacob on th’ Idumean coasts.”

Sometimes it is written —*ian*. Drayton, Moses, book iii, (and so Polyolbion, vi, line 15),—

“Not poets’ fancies of the Phlægrian field,
Whereas the giants up to heaven would climb,” &c.

So *Epicurian*, p. 211 above. Beaumont and Fletcher, Fair Maid of the Inn, v, 3, Moxon, vol. ii, p. 379, col. 1, doubtless from the Folio of 1647,—

“————— in the other
Carry the Hermian rod, and force atonement.”

Ford, &c. Sun’s Darling, ii, 1, Moxon, p. 174, col. 2,—

“Not far off stands the Hippocrenian well.”

Dubartas, 1, vi, p. 52, col. 2,—

“Cleonian lions, and Pannonian bears.”

Does this explain Milton’s *On Lemnos, th’ Ægean isle*, P. L. i, 746? ubi male Toddus: “So he pronounces *Ægean* in Par. Reg. iv, 238.” The line is,—

“Where on the Ægean shore a city stands.”

But Milton would never have left the *e* in *the* unelided here. It is true that the words are so printed in the first edition of the Paradise Regained; but in that edition the elision of the *e* in *the* is never expressed; see iii, 317, 436; iv, 69, 73. P. L., vii, 13,—

“Into the Heav’n of Heav’ns I have presum’d
An earthly guest, and drawn empyreal air.”

So Butler, *Elephant in the Moon*, 195,—

“Or windows in th’ empyreum,
From whence those bright effluvias come,” &c.

P. L., x, 688,—

“The Sun, as from Thyestean banquet, turn’d
His course intended.”

In Spenser, F. Q., book iv, canto xi, st. xxiii,—

“————— which him bore
Through the Ægean seas from pirates view;”

I think we should write, THOROUGH TH’ *Ægean seas*, &c.
Fairfax, book i, st. lx,—

“O’er Ægean seas by many a Greekish hold.”

We still pronounce *Prométhean*.

So *Mausóleum*, *Cæsárea*, *Pántheon*, &c. Lord Sterling,
Doomsday, Hour v, Chalmers, vol. v, p. 348, col. 1,—

“The huge Mausoleum, one of wonders seaven.”

Massinger, *Virgin Martyr*, init. (and so *passim* throughout
the play),—

“Come to Cæsarea to-night.

Harpax.

Most true, sir.”

T. Andron., i, 2,—

“And in the sacred Pantheon her espouse.”

Yet, *ib.*—

“Ascend, fair Queen, Pantheon: Lords, accompany,” &c.

Possibly the Author wrote, *Ascend*—THE *Pantheon*, &c.
Hall, *Satires*, book iv, sat. vii,—

“Or Cybele’s shrine, the famous Pantheon’s frame.”

(The *e* in *Cybele* is mute, as in Shakespeare's *Hecate*).
Fairfax, book xix, st. xvii,—

“With greater might Alcides did not strain
The giant Anteus on the Lybian sands.”

Book xx, st. cviii (I copy Knight as usual),⁶⁶—

“That Antæus-like, oft fell, oft rose again.”

Eróclea, Ford, Lover's Melancholy, *passim*. In the
Arcadia I suppose we should pronounce *Philóclea*.

XLIII.

PIONEER, *ENGINEER* (generally at least), *MULE-TEER*, and many other (perhaps most) words of the same class, ought to be written *pioner*, *enginer*, &c. This is evident, were there no other indication of it, from the flow of the verses in which these words occur.

Antony and Cleopatra, iii, 7,—

“Your mariners are muliteers, reapers, people
Ingross'd by swift impress.”

Folio, *Mililers*. 1 K. H. VI, iii, 2,—

“Will ye, like soldiers, come and fight it out?”

Alanson. Seignior, no.

Talbot. Seignior, hang!—base muleteers of France,” &c.

Even here an Elizabethan ear would, I imagine, have demanded *muleters*; and so Folio. So everywhere in the writers of that age, as far as I have observed. Beaumont

⁶⁶ Singer's edition, 1817, has *Antheus* in both passages.—*Ed.*

and Fletcher, Fair Maid of the Inn, ii, 4, Folio of 1647, p. 36, col. 2,—

“Thou might'st have given it to a Muliter,
And made a contract with him in a stable.”

iv, 2, init. “Enter Host, Taylor, Muliter,” &c. Love's Pilgrimage, ii, 4, near the beginning,—

“No mangey Muleters, nor pinching Posts;”

(if I read the fourth letter right). Othello, i, 1,—

“But with a knave of common hire, a gundelier”

So Folio; the verse however requires *gundeler*. (Note, by the way, as apposite to *gondola*, As You Like It, iv, 1, Folio, p. 200, col. 2,—

“Or I will scarce think you have swam in a Gundello.”

Spenser, F. Q., book ii, canto vi, st. ii,—

“————— he saw whereas did swim
Along the shore, as swift as glaunce of eye,
A little gondelay, bedecked trim,” &c.

Marston, Antonio and Mellida, iii, 2, Old English Plays, vol. ii, p. 159,—

“Hold, there's my signet, take a gundelet;”

i. e. a *gondoletta*). Othello, iii, 3,—

“I had been happy, if the general camp,
Pioneers and all had tasted her sweet body,” &c.

Palpably (*auribus postulantibus*) *Pioners*. Folio *Pyoners*. So in Hamlet i, 5, the Folio has,—

“A worthy Pioner, once more remoue, good friends.”

And so the Hamlet of 1603. *Pioneer* is not only inharmonious (*ὥς ἐμοίγε δοκεῖ*), but unlike the Shakespearian rhythm. K. H. V, iii, 2, Folio, p. 78, col. 2,—

“Haue the Pioners giuen o're?”

So write in the following passages. Tamburlaine the

Great, (printed with Marlowe's Works by Dyce,⁶⁷) pt. II, iii, 3,—

“These pioneers of Argier in Africa.

* * * *

Pioneers, away! and where I stuck the stake,” &c.

Play of the Battle of Alcazar, printed in Dyce's Peele, vol. ii, p. 45 (p. 128, 2d ed.),—

“Three thousand pioneers, and a thousand coachmen.”

Jonson, On Sir John Beaumont's Poems, Whalley's ed., (I know not whether Gifford has corrected it; I suspect not),⁶⁸—

“————— here needs no words' expense
In bulwarks, rav'lins, ramparts of defence,
Such as the creeping common pioneers use,
When they do sweat to fortify a Muse.”

New Inn, iii, 1, Gifford, vol. v, p. 377,—

“Old trench-master, and colonel of the pioneers,
What canst thou bolt us now?”

Staple of News, i, 1, p. 180,—

“And take a garrison in of some two hundred
To beat those pioneers off, that carry a mine
To blow you up at last.”

Catiline, iii, 3, vol. iv, p. 280,—

“My labourers, pioneers, and incendiaries.”

(I have not had access to the original Folio of Jonson).

⁶⁷ Walker here, as elsewhere, quotes from an edition that, since his death, has been disavowed by Mr. Dyce.—*Ed.*

⁶⁸ In this passage Gifford (vol. viii, p. 335) prints *pioners*, but in the three succeeding ones *pioneers*. In the passage from the Pilgrim, the first edition (Folio, 1647) reads *pioners*.—*Ed.*

Beaumont and Fletcher, *Pilgrim*, iii, 4, Moxon, vol. i, p. 602, col. 2,—

“A thousand horse and foot, a thousand pioneers,
If we get under ground, to fetch us out again.”

In old books, I think, it is usually printed *pioners*. Bacon, *Advancement of Learning*, book ii, leaf 24, p. 1, *pionners*. So in an old, if not the original, edition (1623) of Drayton's *Barons' Wars*, canto i, st. xliii, describing the composition of the Barons' army, and, among the rest, the men from the fens and the mines,—

“All that for use experience could espy,
Such as in fens and marsh-lands use to trade,
The doubtful fords and passages to try,
With stilts and lope-staves that do aptliest wade
Most fit for scouts and currens [*i. e. couriers*] to descrie;
Those from the mines, with pickaxe and with spade,
For pioners best, that for intrenching are
Men chiefly needful in the use of war.”

(I find I have, in transcribing the passage, altered the old spelling, except in this particular word). Where note also *currens*.⁶⁹ Sidney, *Arcadia*, book iii, p. 264, line 41,—

“That supplies of souldiers, pioners, and all things else
necessary, should daily be brought unto him.”

p. 271, line 19,—

“With a number of well-directed pioners.”

Drummond on Jonson, ap. Dyce's *Shirley*, vol. i, p. xxx, note,—

“—a carr, which he made to be drawn by pioners through the streets.”

⁶⁹ In Drayton's *Poems*, 1605, these words are written *Currens* and *Pyoners*. I have not been able to consult the edition referred to by Walker.—*Ed.*

It is also printed *pioners* in the first and second edd. of the *Paradise Lost*, i, 676, where the more modern spelling injures the harmony,—

“ ————— as when bands
Of pioners with spade and pickaxe arm'd
Forerun the royal camp,” &c.

And so the rhythm requires that we should write, *P. Reg.*, iii, 330,—

“Nor wanted clouds of foot, &c.

* * * *

Chariots or elephants indorst with towers
Of archers, nor of labouring pioners
A multitude with spades and axes arm'd
To lay hills plain,” &c.

Note the participle *pioning*, as connected with *pioner*, as *mutiner* is from *to mutine*; p. 222 below. Sir Thomas Browne, in a letter inserted in his *Posthumous Works*, 1712, p. 5, 6, or 7; (I quote from a long passage of the letter, extracted by E. H. Barker in his notes on the *Agricola* of Tacitus, ed. 3, p. 134),—

“—Nor only the clearing of woods and making of passages, but all kind of pioning and slavish labour might be understood in this speech of Galgacus which ——— was imposed upon Britains in works about woods, boggs, and fenns.”

Shirley, *Contention of Ajax and Ulysses*, sc. 1, Gifford and Dyce, vol. vi, p. 387, init.—

“How did I, careless of all danger, throw
Myself among the mutineers, and court
The fugitives to face about again,” &c.

Here too *mutiners*⁷⁰ seems to me more harmonious.

⁷⁰ But the old edition of 1659 has *mutineers*.—*Ed.*

Dubartas, i, 1, ed. 1641, p. 6, col. 1, of the Fall of the Angels,—

“But He, whose hands do never lightnings lack
Proud sacrilegious mutiners to wrack,
Hurl’d them in th’ air,” &c.

ii, iii, iii, p. 175, col. 1,—

“————— before the sacred tent
This mutiner with sacred censer went
Adorn’d.”

For *truncheoners*, see K. H. VIII, v, 3, Folio, p. 231, col. 1. Coriolanus, 1, 1,—

“————— take these rats thither
To gnaw their garners.—Worshipful mutineers,
Your valour puts well forth.”

The Folio has *mutiners*. In the Tempest, on the other hand, iii, 2, in a prose dialogue, the Folio has, p. 12, col. 1, line 5, *mutineere*. Daniel, Civil Wars, ed. 1623, book i, st. xlv,—

“And rid you of such mutiners as these.”

Bacon, Advancement of Learning, book ii, ed. Oxford, 1633, p. 232,—

“Blæsus the lieutenant had committed some of the mutiners which were suddenly rescued.”

Butler, Satire upon Gaming, line 15,—

“————— condemn’d by fate
To throw dice for his own estate,
As mutineers, by fatal doom,
Do for their lives upon a drum.”

My ear seems to require *mutiners*. *Mutiner* is from *to mutine*. Hamlet iii, 4,—

“————— Rebellious hell,
If thou canst mutine in a matron’s bones,” &c.

Dubartas, ii, iv, iii, p. 218, col. 2,—

“Thus cry the people, and th’ ill-counsell’d king
Unkingly yields to their rude mutining.”

As *pioning*, p. 221. Troilus and Cressida, ii, 3, near the beginning,—

“Then there’s Achilles, a rare engineer.”

Folio, *enginer*. Dubartas, i, iii, p. 24, col. 1,—

“Great Enginer, Almighty Architect.”

Dyce in a note on Middleton, vol. v, p. 248, observes, that *enginer* is an old and common form of *engineer*. (*Engine*, sometimes abbreviated to *gin*, from *ingenium*, used for a *contrivance* generally, whether in the shape of a stratagem, or of a tool, machine, or the like, *enginous* (*engin’ous*), *ingenious*, and *enginer*, seem to go together). Jonson, Sejanus, i, 1, line 4, ed. Gifford,—

“No, Silius, we are no good inginers.

We want their fine arts, and their thriving use,” &c.

Beaumont and Fletcher, Wildgoose Chase, iii, 1, Moxon, vol. 1, p. 552, col. 1,—

“They say you are a gentleman of action,
A fair accomplish’d man, and a rare engineer.”

Enginer, auribus postulantibus; in Fairfax, book xix, st. iii,—

“Since like an *engineer* thou dost appear.”

Engineer is an erroneous correction of Knight’s: Singer has *enginer*. Daniel, however, Queen’s Arcadia, v, 3, Poems, ed. 1623, p. 394, has *inginier*. Ford, Lady’s Trial, v, 2, Moxon, p. 166, col. 1,—

“If one or all the subtleties of malice,
If any engineer of faithless discord,
If supposition,” &c.

My ear requires *engineer*. Hudibras, pt. I, canto ii, 669,—

“Th’ incendiary vile, that is chief
Author and engineer of mischief;”

the rhythm seems to require *engineer*. Cymbeline, iv, 2, Folio, p. 387, col. 2,—

“Some villaine-Mountainers.”

An erratum, I suspect, occasioned perhaps by the frequency of the form *-er* in this class of words; p. 388, col. 1,—

“Yeeld Rusticke Mountaineer.”

Chapman, Widow’s Tears, iv, 1, Dodsley, vol. vi, p. 168,—

“————— my mind misgave me,
They might be mountainers.”

Beaumont and Fletcher, Humorous Lieutenant, i, 1, Folio, 1647,—

“You wastcoater you must go backe.”

Hieronimo, pt. II, act 1. Dodsley, ed. 2, vol. iii, p. 133. (ed. 1825, p. 112),—

“She, she herself, disguis’d in armour’s mask,
(As Pallas was before proud Pergamus)
Brought in a fresh supply of halberdiers,
Which paunch’d his horse, and ding’d him to the ground;
Then young don Balthasar, with ruthless rage,
Taking advantage of his foe’s distress,
Did finish what his halberdiers begun,
And left not till Andrea’s life was done.
Then, tho’ too late, incens’d with just remorse,
I, with my band, set forth against the prince,
And brought him prisoner from his halberdiers.”

My ear, in all these places, requires the pronunciation

halberders. Poems of Uncertain Authors, Chalmers's Poets, vol. ii, p. 412, col. 2,—

“Then pushed souldiers with their pikes,
And halberders with handy strokes.”

[write *handy-strokes*]. Milton, in his History of Britain, writes *charioters*; book ii, pp. 49, 53, 55, 90. And so Paradise Lost, vi, 389, first and second editions,—

“————— on a heap
Chariot and charioter lay overturn'd
And fierie foaming steeds.”

Jonson, New Inn, iii, 1, Gifford, vol. v, p. 384,—

“————— he shall but mumble,
Like an old woman that were chewing brawn,
And drop them out again.

Tipto. Well argued, cavalier.”

Cavaler; or can the word have been thus pronounced, while it was written *cavalier*? Shirley, Imposture, iii, 2, Gifford and Dyce, vol. v, p. 217,—

“————— I confess
I was—but that's no matter—thank this cavalier.”

Milton, Paradise Regained, iii, 328,—

“Cuirassiers all in steel for standing fight.”

Hamlet, v, 2,—

“————— Give me the cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,” &c.

The flow of the verse seems to require *cannoner*.⁷¹

⁷¹ But the old copies have the termination *eere* or *eer*. In King John, too, the Folio, p. 7, col. 1, has,—

“What *Cannoneere* begot this lustie blood?”—*Ed.*

Chapman, *Iliad*, ii, Taylor's ed., vol. ii, p. 61,—

“The bosoms of our targeters must all be steep'd in sweat.”

[I find that in the old edition (at least the one before me, printed for Nathaniel Butter), p. 24, it is *targatier*; and in the next line *lancier*, as in a passage quoted below. So *ib.* same ed., p. 27,—

“For horsemen and for *targatiers*, none could with him compare.”]

Book viii, however, page 185, line 30, Taylor has,—

“————— all the space the trench contain'd before

* * * * *

Was fill'd with horse and *targeteers*,⁷² who there for refuge came,” &c.

Here my ear seems to require *targeters*. Book xvi, vol. ii, p. 86, line 25, it is written *targetiers*. So v, vol. i, 136, 20,—

“Pylæmen: that the *targetiers* of Paphlagonia led.”

Qu. whether even this form may not have been pronounced with the same accent as *targeters*? *tárg-et-yers*. Compare the Scotch *cotter* and the Irish *cottier*.

On the other hand, we have *cudgelier*, in a work of a somewhat later age. Life of Adam Martindale, printed 1845,—I quote from *Athenæum*, No. 910, p. 325, col. 2, —speaking of the rigour of Lord Derby's officers in enlisting countrymen, and “forcing them away with such weapons as they had, if they were but pitchforks,” says,—

“This hard usage of the countrey to no purpose (for what could poor cudgeliers do against a fortified place?) much weakened the interest of the royallists,” &c.

⁷² Here Butter's edition has *targateirs*; in the two next examples, *targatiers*.—*Ed.*

Lancier, or *lanceer*. “*Clirosophus*” [surely *Chirosophus*, *i. e. an expert combatant*], lines prefixed to Gayton’s Festivous Notes on Don Quixote; I owe this quotation to Nare’s Glossary in voc. *lancer*,—

“It into shivers splits my quivering milt,
To see thy lancier notes so run a tilt.”

Play of Locrine, ii, 4, init.—

“Hubba, go take a coronet of our horse,
As many lanciers, and light-armed knights,
As may suffice for such an enterprize,” &c.

Much Ado, &c., ii, 1, Folio, p. 105, line 2,—

“I wish him joy of her.

Ben. Why that’s spoken like an honest Drouier,
so they sel Bullockes.”

This may perhaps be correct. [*Drovier* runs through all the old copies.—*Ed.*]



XLIV.

GOD BE WITH YOU is in fact *God b’ wi’ you*; sometimes a trisyllable, sometimes contracted into a disyllable;—now *Good-bye*. (Quere, whether the substitution of *good* for *God* was not the work of the Puritans, who may have considered the familiar use of God’s name in the common form of leave-taking as irreverent? I suggest this merely as a *may-be*).

Othello, i, 3,—

“So much I challenge that I may profess
Due to the Moor, my lord.

Bra. God b’ wi’ you! I’ve done.”

Not as in the received text,—

“——— God be with you.—I have done.”

And so write, iii, 3,—

“God b’ wi’ you! take mine office.—O wretched fool!”

As You Like It, iii, 2, as corrected in “Shakespeare,”—

“God b’ wi’ you; let’s meet as little as we can.”

Macbeth, v, 7,—

“They say, he parted well, and paid his score;

And so, God b’ wi’ him!—here comes newer comfort.”

The editors, to remove the supposed *ἄμετρον*, expunge
And. And so correct Macbeth, iii, 1,—

“——— we will keep ourself

Till supper-time alone: while then, God be with you!”

This form is variously written in the Folio, and in the old editions of our other dramatists; sometimes it is *God be with you* at full, even when the metre requires the contraction; at others *God b’ wi’ ye*, *God be wy you*, *God bwy*, *God buy*, &c. Instances of some of these. Hamlet, ii, 1, Folio, p. 259, col. 2,—

“My lord I haue.

Polon. God buy you; fare you well.”

As You Like It, iii, 2, quoted above, Folio, p. 196, col. 2,—

“God buy you.”

iv, 1, p. 200, col. 2,—

“Nay then God buy you, and you talke in blanke verse.”

T. N. iv, 2, towards the end, p. 271, col. 2,—

“God buy you, good sir Topas.”

(In Hamlet, ii, 2, p. 264, col. 2, line 2,—

“I so, God ’ buy ye: Now I am alone;”

the Var. has, *Ay so, good bye to you.* Can the *to* be from the 4tos?) * Hamlet, iv, 5, ed. 1603, H. 2,—

“So God be with you all, God bwy Ladies.
God bwy you Loue.”

Fanshawe, Pastor Fido, v, 8, near the end, p. 195, rhyme,—

“———— Corisca, I
Can no longer hold: God bu’y.”

Beaumont and Fletcher, Beggar’s Bush, v, 1,—

“Where my fate leads me, I must go.
Boor. God be with you then.”

Write and arrange,—

“———— I must go.
Boor. God b’ wi’ ye then.”

Richard Brome, A Jovial Crew, ii, 1, Dodsley, x, 300,—

“Are you resolv’d upon ’t? if not, God be with you.”

God B’ WI’ you. I have noticed this form as late as Smollett, Roderick Random, chap. iii, near the end: “B’wye, old gentleman;” if not later. Ford, Perkin Warbeck, iii, 2, Moxon, p. 109, col. 2, ad. fin.,—

“———— We in person, with the prince,
By four o’clock to-morrow after dinner,
Will be wi’ you; speed away.
Craw. I fly, my lord.”

Write, *metro Fordiano poscente*, *Will B’ wi’ you.*

* According to Steevens’s reprint, and Capell’s Various Readings, the 4tos have “God buy *to* you.”—*Ed.*

XLV.

The dissolution—to speak somewhat inaccurately, it being merely the old pronunciation still surviving in those days—of the final *-ION* in substantives such as *NATION*, *CONFESSION*, *LEGION*, &c. when such words occur at the end of a line, is familiar to every reader of Shakespeare and his contemporaries. I know not whether it is necessary to observe that it occurs also (though comparatively seldom, especially in the latter plays) in the body of the line ; as,—

King Lear, i, 4,—

“This admiration is much o’ th’ favour,⁷³
Of other your new pranks.”

(Where by the way the Folio inserts *sir* after *admiration*),
Othello, ii, 3,—

“It were an honest action to say
So to the Moor.”

As You Like It, ii, 7,—

“———— he hath strange places cramm’d
With observation, the which he vents
In mangled forms.”

(Words like *serious*, *dalliance*, *Italian*, &c. might also have been noticed in this place). The dissolution of *-ion* in the body of the line occurs far more frequently in Massinger than in any other of the old dramatists that I am acquainted with. It was evidently studied, like certain other peculiarities of his. In like manner he

⁷³ It is perhaps worth observing that the Folios, Steevens’s reprint of the 4tos, Pope, Theobald, and Knight have *savour* here, while Capell, Var. 1821, and Collier have *favour*, all in silence.—*Ed.*

frequently dissolves such word as *curious*, *peculiar*, *experience*, in the body of the line. It may be observed that in Fairefax (as far as I have noticed) there is only one instance of the *-iön*, ix, lxxv,—

“By word and questions far off he tried,” &c.

Marlowe, K. Edward II, Dodsley, vol. ii, p. 336,—

“This salutation overjoys my heart.”

I believe Marlowe wrote *o'erjoys*.

Gradual disappearance of this usage. It occurs several times in Milton's Masque, namely, vv. 298, 365, 377, 413, 457, 467, 641, 685, 749, 773, in all which it occurs at the end of the line ; as also in one or two other instances scattered through his other juvenile poems ; in one case, Masque, 603, in the middle,—

“With all the grisly legions that troop
Under the sooty flag of Acheron.”

In his later poems it disappears. In Dryden's earliest pieces we find as rhymes, *fruition*, *constellation*, *Albion*, *celestial*. In his other poems, I believe, it never occurs ; except sometimes in his plays : Secret Love (I quote from Retersp. i, 115), one of his earliest plays,—

“But, when your safety was in question.”

Tyrannic Love, 1670, Scott's edition, vol. iii, p. 366,—

“And of each legion, each centurion
Shall die :—Placidius, see my pleasure done.”

Epilogue to Sir Martin Mar-all, 1668,—

“As country vicars, when the sermon's done,
Run headlong⁷⁴ to the benediction.”

⁷⁴ Folio 1701, *huddling*, evidently Dryden's word.—*Ed.*

Davenant and Dryden's *Tempest*, acted 1667, ii, 3, Scott, vol. iii, p. 133,—

“————— I'll ask
That question, when next I see him here.”

The scene, I think, is Davenant's. (Dryden, speeches of Ajax and Ulysses from *Ov. Met.* xiv,—

“Alcander, Prytanis, and Halius,
Noëmon, Charopes, and Ennomus.”)

In *Hudibras* it is not unfrequent; *e.g.* pt. II, canto iii, line 530,—

“————— Venus you retriev'd
In opposition with Mars.”

1025,—

“Shall make all taylors' yards of one
Unanimous opinion.”

(And so *impatient, conscience*). He retained, as suitable to his slipshod (though not really careless) style, several forms which had come to be regarded as obsolete and uncouth. The latest instances I have met with of the final *-iön*—I except, of course, modern revivals of an obsolete usage—are in Swift, *Ode to the Athenian Society*, 1691, line 182,—

“Who by that vainly talks of baffling death,
And hopes to lengthen life by a transfusion of breath.”

Ib. line 256, we have,—

“And which they 've now the conscience⁷⁵ to weigh
In even balance with our tears.”

⁷⁵ Two editions, to which I have referred, Sheridan's 1734, and that in the collection of English Poets, 1792, have *consciencies*, which has the air of a sophistication.—*Ed.*

In Addison I notice (I quote here at second hand), I think in his Ode on St. Cecilia's day,—

“For ever consecrate the day
To music and Cecilia.”

Later poets have occasionally adopted this archaism. I have noticed one instance in the *middle ages*; Smart's Power of the Supreme Being, line 25,—

“When the last lingering undulation
Dies on the doubting ear.”

Cary, Translation from the early French Poets, Remy Belleau's Lines to April; the nightingale,—

“————— in her fitful strain doth run
A thousand and a thousand changes,
With voice that ranges
Through every sweet division.”

Dante, Paradise, canto xxix, line 144, ed. 1844, p. 545,—

“Differing in love and sweet affection.”

Coleridge's Poems, ed. 1829, vol. i, p. 321,—

“Thy being's being is contradiction.”

Darley, Sylvia, iii, 1, p. 67,—

“How many a sigh is breath'd, where none
May hear the heart's confession.”



XLVI.

Such combinations as *LUD'S TOWN* (compare Newtown, &c.) *HEAVEN'S GATE* (compare Kirkgate, Ludgate, &c.) and others of the same kind, are pronounced as if they were single words, with the accent on the first syllable.

Cymbeline, iii, 1,—

“————— For joy whereof
 The fam'd Cassibelan —————
 * * * * *
 Made Lud's town with rejoicing fires bright,
 And Britons strut with courage.”

iv, 2,—

“ And on the gates of Lud's town set your heads.”

v, 5, near the end,—

“————— So through Lud's town march.”

Fol. in all these places, *Luds-towne*. Perhaps we ought to write Lud's-town. ii, 3,—

“ Hark, hark, the lark at heaven's gate sings.”

T. G. of V., iii, 1,—

“I pray thee, Launce, an if thou see'st my boy,
 Bid him make haste, and meet me at the north gate.”

Nóth-gate, of course. [Fol. *North-gate*.—*Ed.*] Marlowe, King Edward II, Dodsley, vol. ii, p. 223,—

“ And at the court-gate hang the peasant up.”

Tempest, ii, 2,—

“Shew thee a jay's nest, and instruct thee how
 To snare the nimble marmoset.”

Cymbeline, iii, 4,—

“In a great pool, a swan’s nest. Pr’ythee, think
There’s livers out of Britain.”

Fol. *a Swanne’s-nest*. Beaumont and Fletcher, Love’s Pilgrimage, i, 1,—

“————— two old cobwebs,
And so much rotten hay as had been a hen’s nest.”

For this play seems free from the discordant $\vee|'$; or at least this act of the play. C. of E., iii, 2,—

“If you did wed my sister for her wealth,
Then, for her wealth’s sake, use her with more kindness;”
If this needs pointing out; Fol. *wealths-sake*. W. T., iv, 3, fol.—

“I take thy hand, this hand,
As soft as *Doues-downe*, and as white as it.”

Tempest, v, 1,—

“On the *bat’s back* I do fly.”

Pronounce as *horseback*. v, 1,—

“Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

Alon. If this prove
A vision of the island,” &c.

Pronounce *faîr-play*; unless there is any corruption in the words following.



XLVII.

WORCESTER is sometimes, I think, a trisyllable.

1 K. H. IV., i, 3, near the beginning,—

“Worcester, get thee gone! for I do see,” &c.

iii, 1, if rightly arranged,—

“And Uncle Worcester :—a plague upon it !”

v, 5, Fol.—

“Bear Worcester to death, and Vernon too ;

Vulg. *to THE death*.⁷⁶ So Gloster (Gloucester) sometimes in 1 K. H. VI (which is not Shakespeare’s), i, 3,—

“Open the gates, ’tis Gloster that calls.”

So Fol. ; vulg. *e conjecturá, Gloster it is that, &c. Ib.*—

“It is the noble duke of Gloster.

* * * *

Here’s Gloster, a foe to citizens.”

(Malè, Folio 2, *Here’s Gloster TOO, a &c.*)

Compare iii, 1,—

“O loving uncle, kind duke of Gloster.”

Of course *Gloucester*. In the Folio the name is printed *Gloucester*, or *Glocester*, in the stage directions and titles of the speeches ; *Gloster*, sometimes *Glouster* in the text ; in either case with very few exceptions. I speak of all the plays in which the name occurs ; the distinction is least observed, perhaps, in K. Lear. K. R. III, iii, 4,—

“Where is my lord, the duke of Gloster ?”

Contention of the Houses, &c., part II, iii, 2, line 1,—

“Brothers of Clarence and of Gloster.”

And so v, near the end. Play of Hieronimo, book ii, 1, Dodsley, ed. 2, vol. iii, p. 138 (ed. 1825, p. 117),—

“The first armed knight—————
Was English Robert, earl of Gloucester.”

⁷⁶ *The* is the reading of the Quartos.—*Ed.*

Leicester. Drayton, *Barons' Wars*, chapter v, stanza xxvi,—

“Fearing that blood with Leicester might work.”

Everywhere else in the poem the name is, I believe, written *Lester*.

XLVIII.

WILL has in many places been corrupted into *shall*, to the injury of the metre.

King John, iii, 4,—

“If that be true, I shall see my boy again.”

The metre requires *I'll*, or else—which I rather prefer—*'shall*. In *Much Ado*, &c., i, 1, likewise, where Don Pedro says, “I shall see thee, ere I die, look pale with love;” I suspect from the turn of the expression that the words are verse, and that *'shall* is the true reading. So too I would correct *T. N.* iv, 1,—

“I pr'ythee, foolish Greek, depart from me;
There's money for thee; if you tarry longer,
I shall give worse payment.”

In 1 *K. H.* VI, iii, 2,—

“God speed the parliament; who shall be the speaker?”

We should scan, I imagine: *God speed | the par | liament;*
who | shall, &c., as 3 *K. H.* VI, i, 1,—

“To make a shambles of the parliament house.

* * * * *

Until that act of parliament be repeal'd.”

Marlowe, *K. Edward II*, Dodsley, vol. ii, p. 383,—

“My lord, the parliament must have present news.”

2 K. H. IV, iv, 2,—

“I trust, my lords, we shall lie to-night together.”

We'll; unless, indeed, with the Folio (p. 91—the second so numbered, 89 being also numbered 91—col. 1) we omit *my* before *lords*.⁷⁷ In Timon of Athens, i, 2,—

“If I

Were a huge man, I should fear to drink at meals;
I believe *'should* is the proper reading, as *'shall* above,
p. 237. Two Noble Kinsmen, iii, 6, near the beginning,—

“———— I shall think either,

Well done, a noble recompense.

Pal.

Then I shall quit you.”

Qu. I'LL *quit* you. At any rate there is something wrong.

1 K. H. IV, iv, 2,—

“What, is the king encamp'd?

West. He is, Sir John: I fear we shall stay too long.”

Contra metrum. *We'll*? or perhaps *we stay*; if this be not too great a change.

Instances of this use of *will* in Shakespeare. Hamlet, v, 2,—

“—— let the foils be brought, the gentlemen willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame and the odd hits.”

K. H. VIII, iii, 1 (see context),—

“———— like the lily,

That once was mistress of the field, and flourish'd,

I'll hang my head, and perish.”

⁷⁷ All the old copies, as well as Rowe, Pope, Theobald, Hanmer and Capell, omit *my*, which, however, appears in the Var. 1821, and in the ordinary text from Steevens and Malone. It is doubtless a blunder by some modern compositor, who was accustomed to the phrase *my lords*.—*Ed.*

All's Well, &c. ii, 3,—

“I'll like a maid better, while I have a tooth in my head.”

Sonnet, cvii,—

“Now with the drops of this most balmy time
My love looks fresh, and death to me subscribes,
Since, spite of him, I'll live in this poor rhyme.”

Coriolanus, iv, 1,—

“————— Farewell, my wife! my mother!
I'll do well yet.”

Instances of the same use in other old writers. Daniel,
Civil Wars, book viii, st. lxxii,—

“No: I would hate that right, which should but seem
To be beholding to a wanton view.”

And so Hymen's Triumph, i, 1, line 5,—

“No; I would hate this heart, that hath receiv'd
So deep a wound, if it should ever come
To be recur'd or would permit a room
To let in any other thing than grief.”

In Ford, Lover's Melancholy, iii, 1, near the end,—

“————— For reward
You shall make your own demand.

Cor.

May I be sure?”

and Broken Heart, iv, 2, Moxon, p. 66, col. 1,—

“Sure, if we were all sirens, we should sing pitifully,
And 't were a comely music,” &c.

the metre is contrary to *Ford's* canons. Read *'shall*,—
scarcely *you 'll*, and *we'd*, or *we'ld*. Herrick, Clarke,
vol. i, p. 30, v. To Larr [*Lar*],—

“Tho' I cannot give thee fires
Glitt'ring to my free desires;
These accept, and I'll be free,
Offering poppy unto thee”

Rowley, Noble Soldier, v, 4 ; see context, —

“ ’T is dimness of your sight, no fault i’ th’ letter ;
Medina, you shall find that free from errata’s.”

You ’ll ; or can it be *’shall* ? Fletcher, Valentinian. ii, 5,
Moxon, vol. i, p. 447, col. 1, —

“ Why, this was nobly done, and like a neighbour,
So freely of yourself to be a visitant :
The emperor shall give you thanks for this.

Lucina. Oh, no, sir ;

There ’s nothing to deserve ’em.”

The emperor ’LL give &c. ? Yet surely this is too harsh
for Fletcher. Or, quere, —

“ *Th’ emperor shall,*” &c.

I think not. Massinger, Renegado, Moxon, p. 106, col. 2, —

“ ————— were he the sultan’s self,
He ’ll let us know a reason for his fury,
Or we must take leave, without his allowance,
To be merry with our ignorance.”

I note, as late as Otway’s Orphan, iii, 1, early in the
scene, —

“ Support me ; give me air ; I ’ll yet recover.”



XLIX.

The name *BURGUNDY*, in 1 K. H. VI, iii, in the Folio
is uniformly *Burgonie* ; ⁷⁸ in K. H. V (sc. ult.) same

⁷⁸ In the first act of this play this name occurs twice ; it is
there spelt *Burgundy*. In the third act, where it occurs no less
than twelve times, it is, as Walker says, uniformly *Burgonie*. In

edition, *Bourgongne*, (stage directions); *Burgogne*, *Burgonie*, *Burgundy*. The pronunciation *Burgogne* would restore harmony to King Lear, 1,—

“Attend the lords of France and Burgundy, Gloster.

* * * *

And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear. Nothing; I've sworn; I'm firm.

* * * *

————— you have so lost a father,
That you must lose a husband.

Cor. Peace be with Burgundy!”

(Or is this last passage wrongly arranged?) But in all these the Folio has *Burgundy*. Daniel, *Civil Wars*, book vi, st. lxxiv, has *Burgonian* for native of Burgundy,—

“For, both the Britaine, and Burgonian now
Came alter'd with our lucke.”

(*Britaine* is native of *Bretagne*). And so Drayton, *Epistle of Elinor Cobham*. In his *Epistle of Queen Margaret* this latter poet has *Burgoyne*,—

“Who brings in Burgoyne to aid Lancaster?”

In the *Quarterly Review*, vol. xxv, p. 280, “hosen cut in the Burgonian fashion,” are mentioned as having been worn at a tournament in 1540; I know not from

iv, 1, where it occurs four times, it is spelt *Burgundy*. In iv, 5 and 6, it occurs once respectively, and is spelt *Burgundie*. The marked distinction in this matter between the third act and the rest of the play could scarcely have originated from the operations of the press, or from the manuscript of a single author. In 3 K. H. VI, K. R. III, and K. Lear, the name is written *Burgundy* or *Burgundie*.—*Ed.*

what old work the quotation is taken. Dubartas, ii, ii, iii, p. 132, col. 1,—

“Circassians, Sueves, Burgognians, Turks, Tartarians.”

L.

HAVING is very commonly used as a monosyllable, *e. g.*
Timon, v, 1,—

“Having often of your open bounty tasted.”

1 K. H. IV, iii, 1,—

“————— At your birth
Our grandam Earth, having this distemperature,
In passion shook.”

Venus and Adonis, st. cxxxviii,—

“Having lost the fair discovery of her way.”

All's Well, &c., v, 3,—

“Having vainly fear'd too little.—Away with him.”

K. R. III, i, 2, near the end,—

“Having God, her conscience, and these bars against me.”

Cymbeline, v, 3,

“————— And now our cowards,
Like fragments in hard voyages, became
The life o' th' need; having found the back-door open
Of the unguarded hearts,” &c.

Marston, Antonio and Mellida, iv, 1, Old English Plays, 1824, vol. ii, p. 165,—

“No wonder, noble lord, having lost a son,
A country, crown, and —,” &c.

Marlowe, Translation of the First Book of Lucan, Dyce, vol. iii, p. 480 (p. 282, D.'s genuine ed.)

“A brood of barbarous tigers, &c.

* * * * *

————— evermore

Will rage and prey ; so, Pompey, thou having lick'd
Warm gore from Sylla's sword art still athirst.”

Page 492 (genuine ed. p. 298),—

“Why grapples Rome, and makes war, having no foes ? ”

The word must have been pronounced *ha'ing*. Compare *hath*, *hast*, &c. from *haveth*, &c.; *ha't* for *have't*; *ha's* the earlier form of *has* (from *haves* of course), which frequently occurs in old books; *being* as a monosyllable, &c.

This article may in fact be considered as a supplement to Article XIII.

LI.

The plurals of Substantives ending in *s*, in certain instances; in *se*, *ss*, *ce*, and sometimes *ge*; occasionally too, but very rarely, in *sh* and *ze*; are found without the usual addition of *s* or *es*—in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced.

Instances of *s*, *se*, *ss*, *ce*. C. of E., v, near the end,—

“These two Antipholuses, these two so like;”

Read with the folio (p. 99, col. 2) Antipholus; or rather,

perhaps, for the sake of distinction, it would be better to write Antipholus'. Winter's Tale, iv, 3,—

"————— But come on ;
Contract us 'fore these witnesses.

Shep. Come, your hand ;
And, daughter, yours."

K. H. VIII, ii, 1,—

"————— confessions
Of divers witnesses, which the duke desir'd
To [have]⁷⁹ brought *viva voce* to his face."

Othello, iii, 4, (Art. LIII),—

"But now I find I had suborn'd the witnesses,⁸⁰
And he 's indited falsely."

Beaumont and Fletcher, Queen of Corinth, iv, 3, Moxon,
vol. ii, p. 41, col. 1,—

"————— to make yourselves
Judges, and witnesses of my innocency,
Let me demand this question."

Massinger, Unnatural Combat, ii, 1, Moxon, p. 31,
col. 1,—

"————— we, to admiration,
Have been eye-witnesses : yet he never minds
The booty when 't is made ours."

This offended my ear when I read it. Massinger's metrical freedoms are of a different kind from this. Virgin Martyr, v, 2, p. 24, col. 1,—

"————— Who rest most happy,
To be eye-witnesses of a match that brings
Peace to the empire."

⁷⁹ So the 4th Folio ; the three others have the palpable misprint, *him*.—*Ed.*

⁸⁰ See Walker's Observation on this passage a little further on.—*Ed.*

Jonson, Epigram, lxxxi,—

“————— I will not show
A line unto thee, till the world it know;
Or, that I've by two good sufficient men
To be the wealthy witness of my pen;”

(i. e. as I imagine, two good men, sufficient to be, &c.)

Play of Soliman and Perseda, G, p. 2,—

“No sooner shall he land upon our shore,
But *witnes* shall be ready to accuse him
Of treason doone against your mightines.”

Cartwright, Ordinary, ii, 1, Dodsley, vol. x, p. 196,—

“We'll bring your friends and ours to this large dinner:
It works the better, eaten before witness.”

K. H. V, v, concluding scene, not far from the beginning,—

“————— that I have labour'd
To bring your most imperial majesties
Unto this bar, and royal interview,
Your *mightiness* on both sides best can witness.”

Coriolanus, iii, 3,—

“————— whose loves I prize
As the dead carcasses of unburied men,
That do corrupt my air.”

Beaumont and Fletcher, False One, i, 1, Moxon, vol. i,
p. 390, col. 1,—

“Attending when their giddy servitors,
The soldiers, —————
Would serve in their own carcasses for a feast.”

Goffe, Courageous Turk, 1632, v, 4, near the beginning,—

“Earth hath the carcasses, and denies them graves.”

Cartwright, Ordinary, ii, 1, near the end, Dodsley, vol. x,
p. 198,—

“————— some men I will
Speak into carcase; some I'll look to death;
Others I'll breathe to dust;” &c.

(In the old edition it was doubtless written *carcass*).⁸¹ In all these passages we ought undoubtedly to write *witness*’, *mightiness*’, *carcass*’; except perhaps in the passage from Othello (where, however, the plural seems more natural), and in the first of the extracts from Beaumont and Fletcher, who *may* have tolerated *witnesses* in this place of the line. Tempest, i, 2, (so read; Folio, p. 3, col. 1, antepenult. *princesse*),—

“————— and here
Have I, thy schoolmaster, made thee more perfect
Than other princess’ can, who have more time
For vainer hours, and tutors not so careful.”

Peele, War of Troy, Dyce, vol. ii, p. 94, (2d ed. p. 176),—

“A wondrous strife and variance did befall
Among the goddesses for the golden ball.”

‘*Ἀμέτρως* and so Massinger, Great Duke of Florence, ii, 3, Moxon, p. 174, col. 2,—

“As they that are the mistresses of great fortunes,
Are every day adorn’d with.”

[Walker here refers to “Ancient Words,” p. 523, from which the following passage on *Tress* is well worthy of being extracted. “*Tress*, sing. for *hair*, in the English of K. H. VIII’s time. Wyatt, Dyce, p. 168,—

“Her tress also should be of crisped gold.”

Surrey, Version of *Æn.* ii, Dyce, p. 133, *Cassandra*—*with sparkled (i. e. scattered) tress*; (*passis crinibus*). *Æn.* iv, p. 159, *her tress knotted in gold*; (*crines nodantur in aurum*). Was this wholly obsolete in the Elizabethan age? Chapman, *Iliad*, xx, Taylor, vol. ii, p. 159, line 14, calls Thetis *the sea-nymph that hath the lovely tress*.

⁸¹ The old edition, 1651, has *Carcasse*.—*Ed.*

Or is it here a plural? See Shakespeare's Versification, Art. LI."—*Ed.*]

Merchant of Venice, iv, 1,—

"————— Are there balance here to weigh
The flesh?"

Jonson, Alchemist, i, 1, Gifford, vol. iv, p. 40,—

"His house of life being Libra; which fore-show'd,
He should be a merchant, and should trade with balance."

Spenser, F. Q., book v, canto i, st. xi, speaking of Astræa,—

"And is the virgin, sixt in her degree,
And next herself her righteous ballance hanging bee."

canto ii, st. xxx,—

"There they beheld a mighty gyant stand
Upon a rocke, and holding forth on hie
An huge great paire of ballance in his hand," &c.

Canto ii, st. xlvii,—

"Which when he saw, he greatly grew in rage,
And almost would those balances have broken;
But Artegall him fairely gan asswage,
And said, "Be not upon thy balance wroken;
For they do nought but right or wrong betoken;
But in the mind the doom of right must bee," &c.

Butler, Hudibras, pt. II, canto iii, line 841, in an edition of 1716, the only one that I have at hand,—

"Who made the balances, or whence came
The Bull, the Lion, and the Ram?"

Is *Balances* an error for *Balance*?⁸²

⁸² A modern edition (English Poets, 1790) reads *Balance*.
—*Ed.*

Merchant of Venice, v, 1,—

“You should in all sense be much bound for him,
For, as I hear, he was much bound for you.”

Is *sense* in this passage singular or plural? As You Like It, i, 2, Folio,—

“Monsieur the Challenger, *the Princesse cals* for you.

Orl. I attend them with all respect and dutie.”

Is there an erratum in both these words, or merely in *cals*? I think the former. In the Lover's Complaint, st. xxi,—

“So many have, that never touch'd his hand,
Sweetly suppos'd them mistress of his heart,”

Mistress is *perhaps* singular; though I doubt whether this is consistent with the old grammar. Macbeth, v, 1,—

“You see, her eyes are open.

Gent. Ay, but their sense are [al. *is*]⁸³ shut.”

Qu. Sonnet cxii,—

“In so profound abysm I throw all care
Of others' voices, that my adder's sense
To critic and to flatterer stopped are.”

Lord Brooke, Sonnet lvii, Poems, ed. 1633, p. 200,—

“All my senses, like beacons' flame,
Give alarum to desire;”

sense', of course; the poem being in “trochaics.” Daniel, sonnet iv,—

“These plaintive verse, the postes of my desire,
Which haste for succour to her slow regard,
Bear not report of any slender fire,
Forging a grief,” &c.

⁸³ All the Folios (the only old copies of this play) agree in reading *are*, though they can scarcely pass for more than one authority, except when they differ.—*Ed.*

viii,—

“And you, my verse, the advocates of love,
Have follow’d hard the process of my case.”

Harrington, Preface to Ariosto, 1591, 9th page,—

“Now of what account Virgil is reckoned, and worthily
reckoned, for ancient times witnesseth Augustus Cæsar’s
verse of him,—

Ergone supremis potuit vox improba verbis
Tam dirum mandare nefas ?

Concluding thus,—

Laudetur, placeat, vigeat, relegatur, ametur.”

Ib. 7th page, line 1,—

“But now for the authority of verse, if it be not sufficient
to say for them, that the greatest philosophers, and gravest
senators that ever were, have used them both in their speeches
and in their writings, that precepts of all arts have been
delivered in them, that verse is as ancient a writing as prose,
&c.—yet let this serve,” &c.

Sandys’s Ovid, Translation from Ov. Trist, lib. i, eleg. vi,
at the end of the prefixed life of Ovid, ed. 1626,—

“I thank your love : my verse far livelier then [*i. e. than*]
My picture shew me : wherefore those peruse :
My verse, which sing the changed shapes of men,
Though left unperfect by my banish’d Muse.
Departing, these I sadly with my hand
Into the fire with other riches threw.”

Butler (?) Panegyric on Sir John Denham’s Recovery,
line 17,—

“Such as your Tully lately dress’d in verse,
Like those he made himself, or not much worse ;”

for the syntax seems to demand the plural.

I have not examined Chaucer with reference to this
subject, but I find in Tyrwhitt’s Glossary, “*Markis* for
markises [*i. e. marquises*], gen. ca. sing.” The writer goes

on to mention other similar instances, namely, *Peneus*, *Theseus*, *Venus*, *Ceres*, *Melibeus*, for *Peneuses*, &c.

By the way, I notice in a poet of the last century, Allan Ramsay, *Gentle Shepherd*, iii, 4, ed. Edinburgh, 1820, p. 101,—

“To speak his *praise*, the langest simmer day
Wad be owre short, could I them right display.”

Was this a Scoticism?

Is the modern *doctorism*, *pulse* for *pulses*, a relic of antiquity? I think I have met with it in the old writers. Shelley, by the way, has fallen into it; *Revolt of Islam*, v, xlviii,—

“————— and may all comfort wither
From both the hearts, whose pulse in joy now beat together,
If our own will as others' law we bind,” &c.

Epipsychidion, Poems, Paris edition, p. 165, col. 2,—

“— the unintermitted blood, which there
Quivers (as in a fleece of snow-like air
The crimson pulse of living morning quiver),” &c.

Jonson, *Forest*, viii,—

“Take heed, sickness, what you do ;
I shall fear, you 'll surfeit too.
Live we not, as [*i. e. so as that*] all thy stalls,
Spitals, *pest-house*, hospitals,
Scarce will take our present store?”

Daniel, *Queen's Arcadia*, iii, 1, p. 360,—

“————— and use strange speech
Of symptoms, crisis, and the critic days,
Of trochises, opiates, apophlegmatismes,
Eclegmas, embrochs, lixives, cataplasmes.”

Trochis', and, I think, *crisis'*. Lord Brooke, sonnet xcv,—

“Love is the true or false report of sense,
 Who sent as spies, returning news of worth,
 With over-wonder breed the heart's offence,
 * * * *
 And child-like must have all things that they see.”

2 K. H. IV, iv, 2,—

“I promis'd you redress of these same grievances,” &c.
 Art. LIII ; and so of *Tempest*, ii, 1,—

“————— I feel not
 This deity in my bosom. Twenty consciences
 That stand 'twixt me and Milan,” &c.

Daniel, Hymen's Triumph, ii, 2, p. 285,—

“Your subtler spirits, full of their finesses,
 Serve their own turns in others businesses.”

This is so at variance with the ordinary decasyllabic flow of the poem, that I have no doubt we ought to pronounce *finess'*, *business'*. The terminating *es* was frequently added in writing, even where it was not pronounced.

Genitive singular. Browne, *Britannia's Pastorals*, i, v, Clarke, p. 136 ; of course *place'*,—

“Before the door, to hinder Phœbus' view,
 A shady box-tree grasped with a yew,
 As in the *place* behalf they menac'd war
 Against the radiance of each sparkling star.”

Timon, ii, 1, is not in point,—

“And my reliances on his fracted dates
 Have smit my credit.”

Read ON's *f. d.* 1 K. H. VI, i, 4,—

“The prince's espials have informed me
 How th' English,” &c.

prince? or rather *'spials*? Spenser, F. Q., v, 1, Argument,—

“Artegall traynd in iustice lore
Irenaes quest pursewd.”

Jonson, Magnetic Lady, iv, 1, Gifford, vol. vi, p. 89,—

“But run the word of matrimony over
My head and mistress Pleasance's in my chamber.”

Contra metrum, ut videtur; *Pleasance*, I imagine. Glapthorne, Lady's [*Ladies*] Privilege, i, 1,—

“————— these are words would infect
Rose-colour'd Patience' clear and lovely front
With loathsome leprosy.”

Romeo and Juliet, iii, 2, near the end,—

“I'll to him; he is hid at Laurence' cell.”

Middleton, Game at Chess, i, 1, Dyce, vol. iv, p. 316,—

“To that good work I bow, and will become
Obedience' humblest daughter.”

Id. Wisdom of Solomon Paraphrased, vol. v, p. 355,—

“Virtue is chief, and virtue will be chief,
Chief good, and chief Astræa, justice' mate.”

P. 374,—

“The old should teach the young observance' way.”

Lord Brooke, Alaham, Lamb's Specimens (ed. 1835), vol. i, p. 292,—

“Then, sword, do justice' office thorough me.”

Mustapha, p. 308,—

“If mercy be so large, where's justice' place?”

Massinger, City Madam, iv, 4, Moxon, p. 334, col. 1,—

“————— and this usher
Succeeded in the eldest prentice' place,
To walk before you.”

Beaumont and Fletcher, *Love's Pilgrimage*, i, 1, Moxon,
vol. ii, p. 609, col. 1,—

“And, with your temperance’ favour, yet I think
Your worship would,” &c.

1 K. H. VI, ii, 4,—

“I pluck this pale and maiden blossom here,
Giving my verdict on the white rose’ side.”

So I would read; not *rose*. Browne, B. P., i, v, p. 156,—

“And round about the walls [,] for many years,
Hung crystal vials of repentance’ tears.”

K. John, ii, 1,—

“St. George, that swing’d the dragon, and e’er since
Sits on his *horse*’ back at mine hostess’ door.”

1 K. H. IV, ii, 4,—

“—— this horse’-back-breaker.”

(So write). 2 K. H. VI, iv, 3, near the end,—

“—— the bodies shall be dragg’d at my horse’ heels.”

Ge. Hamlet, i, 2,—

“He hath not fail’d to pester us with message,
Importing the surrender of those lands
Lost by his father.”

Surely *message* in the singular is not grammar. A. and
C. ii, 6,—

“————— this ’greed upon,
To part with unhack’d edges, and bear back
Our targe undinted.

Palpably *targe*’; and so write, *Cymbeline*, v, 5,—

“—— the poor soldier, who so richly fought,
Whose rags sham’d gilded arms, whose naked breast
Stept before targe of proof, cannot be found.”

The Folio too⁸⁴ (p. 305, col. 1) has *targes*. *Targe* in the singular would not be Elizabethan English. (Had Keats noticed this? *Endymion*, book iii,—

“Old rusted anchors, helmets, breast-plates large
Of gone sea-warriors; brazen beaks and targe;
Rudders, that for a hundred years had lost
The sway of human hands.”)

T. G. of V. v, 4,—

“Know then, I here forget all former griefs,
Cancel all grudge, repeal thee home again,” &c.

Can *grudge* be thus used in the singular? T. Andron, i, 1,—

“Here lurks no treason, here no envy swells,
Here grow no damned grudges, here are no storms,
No noise; but silence and eternal sleep.”

Qu. *grudge*; for the supernumerary syllable is, I think, altogether alien to the metre of this play. Or did the author write, *HERE no storms? here for here are*, a Latism. Play of Hieronimo, Dodsley, vol. iii, p. 101 (p. 84, ed. 1825),—

“And to this crimson end our colours spread: [,]
Our courages are new born, our valours bred.”

Play of Lust's Dominion, iv, 5, near the beginning,—

“————— when hell
Had from their hinges heav'd off her iron gates,
And bid the damn'd Moor and the devils enter.”

But perhaps *off* is an interpolation. Play of Arden of Feversham, quoted in the notes to the Spanish Tragedy, Dodsley, vol. iii, p. 232 (p. 201, ed. 1825),—

“Nay then let 's [*let us*] go sleepe: when bugs and fears
Shall kill our courages with their fancies [*i. e.* fancies'] worke.”

⁸⁴ In the passage also quoted just above from A. and C., the first Folio has *targes*.—*Ed.*

2 K. H. VI, i, 3,—

“His study is his tilt-yard, and his loves
Are brazen images of canoniz'd saints.”

K. Lear, ii, 4,—

“———— mere fetches ;
The images of revolt and flying off !”

Massinger, Bondman, iv, 2, Moxon, p. 89, col. 1,—

“Carrying the images of their gods before them.”

Courage’, *image*’, I imagine, the metre so requiring it ;
except perhaps in the passage from Massinger. *Atque*
ita in sequentibus. Massinger, Unnatural Combat, iii, 2,
Moxon, p. 36, col. 1, perhaps,—

“———— but never yet observ’d,
In all the passages of his life and fortunes,
Virtues so mix’d with vices.”

Jonson, Fox, v, 2, Gifford, vol. iii, p. 305,—

“———— What might be
His grave affairs of state now ? how to make
Bolognian sausages here in Venice, sparing
One o’ th’ ingredients ?”

Massinger, Emperor of the East, Prologue at the Black-
friars, Moxon, p. 240, col. 1,—

“———— and though he will not sue,
Or basely beg such suffrages, yet, to you,
Free and ingenious spirits, he doth now,
In me,” &c.

(*Ingenious* for *ingenuous*, *ut sæpe* ?) Ford, Fancies, &c.
iv, 2, Moxon, p. 140, col. 1, line 2,—

“These two, entrusted for a secret courtship,
By tokens, letters, message, in their turns,
Proffer’d their own devotions, as they term’d them.”

Message'? See p. 253. Massinger to his son J. S. upon his Minerva, p. 441, col. 2, Moxon,—

“—————doubt not then,
But that the suffrage of judicious men
Will honour this Thalia.”

(For *this*, perhaps we should read *thy*; *this* occurs four lines above, and again four below.) Does not the old grammar require *suffrage'*? Emperor of the East, i, 2, Moxon, p. 244, col. 2,—

“—————to discover all
Your subtile brokages, were to teach in public
These private practices,” &c.

De Massingero antea monitum. Heywood, Four Prentices of London, Dodsley, vol. vi, p. 430,—

“What mean these Christian princes thus to jar,
And bend their swords against their mutual breasts,
Whose edge were sharpen'd for their enemies crests?”

Dubartas, ii, ii, iii, p. 131, col. 1,—

“Whence our amaz'd first grandsires faintly fled,
And, like sprung partridge, everywhere did spread.”

Milton, Description of Moscovia, chap. i, Prose Works, ed. 1833, p. 568, col. 2; he speaks of the river Pechora or Petzora, as “abounding with swans, ducks, geese, and *partridge*.” Perhaps the modern usage of *fowl*, *pheasant*, &c. as plurals, originated in the misunderstanding of such plural forms as *partridge'*, *grouse'*; in like manner as the military term *the foot* for *the infantry* may have originated in the plural *horse'* being used for *cavalry*. So in the genitive singular. Surrey Translation of *Æn.* iv, Dyce, p. 155,—

“How many ways shall Carthage's glory grow!”

Write *Carthage'*; as p. 156,—

“The town prepar'd, and Carthage' wealth to shew.”

Massinger, *Bondman*, i, 3, Moxon, p. 77, col. 1,—

“————— if you free Sicily
From barbarous Carthage' yoke, it will be said,” &c.

Fanshawe, *Poems* subjoined to his *Pastor Fido*, sonnet,
p. 267,—

“Behold how Marius —————

* * * *

A pitiful comparison doth make
Between high Carthage' ruins and his own.”

Poem of *Romeus and Juliet*, 1562, Var. Shakespeare, vol.
vi, p. 328,—

“This sodayne message sounde, sent forth with sighes and teares,
Our Romeus receav'd too soone with open listening eares.”

p. 306,—

“That by our mariage meane we might within a while
To work our perfect happines our parents reconcile.”

Bishop Hall, *Satires*, book v, sat. ii, line 37, speaking of
the Escurial,—

“Like the vain bubble of Iberian pride,

* * * *

Which, rear'd to raise the crazy monarch's fame,
Strives for a court and for a college name;
Yet nought within but lousy monks doth hold.”

Of course *message'*, *marriage'*, *college'*. And so Greene,
Friar Bacon and Friar Bungay, Dyce, vol. i, p. 164,—

“And, as I am true Prince of Wales, I'll give
Living and lands to strength thy college state.”

College', *the state or estate of thy college*. Lord Brooke,
Treatie of Humane Learning, st. x,—

“Knowledge's [*Knowledge'*] next organ is imagination.”

Jonson, *New Inn*, ii, 2, Gifford, vol. v, p. 362,—

“————— Yes, and he told us
Of one that was the prince of Orange’ fencer.”

This would restore the metre, *K. R. III*, v, 3,—

“Off with his son George’s head.”

But I much prefer *WITH*’s *son*, &c. Drayton, *Epistle of Duke Humphrey to Elinor Cobham*,—

“His (*Beauford*’s) ghostly counsels only do advise
The means how Langley’s progeny may rise,
Pathing young Henry’s unadvised ways,
A duke of York from Cambridge house to raise,” &c.

Write *Cambridge’ house*; see context. Fairfax, book i, st. lix,—

“Sophia by Adige flowery bank him bore,
Sophia the fair,” &c.

Play of Edward III, Lamb, vol. ii, p. 269,—

“In violating marriage’ sacred law,
You break a greater Honour than yourself.”

Lilly, *Midas*, *Retrospect*. vol. iii, p. 122 (i, 2, *Old English Plays*, vol. i, p. 304),—

“——Then hath she an hawke’s eye.

Pet. O that I were a partridge [*partridge*] head!

Li. To what end?

Pet. That she might tire with her eyes on my countenance.”

Play of Sir T. More, edited lately by Dyce; I quote at second hand,—

“But we, being subject to the rack [*wrack*, I imagine] of
hate,

Falling from happier life to bondage [*bondage*] state,
Hauing seene better dayes, now know the lacke,” &c.

Fairfax, book xiii, stanza lxix,—

“Discharg’d of duty’s chains and bondage [*bondage*] snares,
Free from their oath, to none they service owe;”

See context.

Instances in *s, ce, &c.* resumed. Beaumont and Fletcher, *Wit without Money*, iii, 1, Moxon, vol. i, p. 194, col. 2,—

“————— Alas, no, gentlemen,
It were an impudence to think you vicious ;
You are so holy, handsome ladies fright you ;
You are the cool things of the time, the temperance,
Mere emblems of the law, and veils of virtue.”

Coriolanus, v, 1,—

“————— when we have stuf
These pipes ; and these conveyances of our blood
With wine and feeding,” &c.

K. Richard II, ii, 1,—

“As blanks, benevolences, and I wot not what.”

Qu.,—

“As blanks, benevolence’, I wot not what ;”

and being overlooked. Julius Cæsar, ii, 2,—

“————— and that great men shall press
For tinctures, stains, relics, and cognizance.”

Surely *cognizance*’ is meant. K. H. VIII, iii, 2,—

“For holy offices I have a time ; a time
To think,” &c.

2 K. H. IV, i, 3,—

“What do we then, but draw anew the model
In fewer offices ; or, at least, desist
To build at all ?”

Webster, *Duchess of Malfy*, Retrospect. vol. vii, p. 110
(iv, 2, Dyce, vol. i, p. 277),—

“Yet stay, heaven’s gates are not so highly arch’d
As princely palaces ; they that enter there
Must go upon their knees.”⁸⁶

⁸⁶ This resembles the saying, attributed to Burke, in answer to some one who observed to him, that Lord Malmesbury had been a long time getting to Paris : “No wonder ; every step he took was on his knees.”—*Ed.*

Massinger to Shirley, on his Grateful Servant, Moxon, p. 441, col. 1,—

“Here are no forced expressions, no rack’d phrase ;
No Babel compositions to amaze [*i.e. perplex, confound*]
The tortur’d reader ;” &c.

Perhaps *phrase* is the plural. Marston, Antonio and Mellida, pt. 1, Old E. Plays, vol. ii, p. 146,—

“He who hath that, hath a battalion royal,
Armour of proof, whole troops of barbed [*barded?*]⁸⁷
steeds,

Main squares of pikes, millions of arquebuse.”

As in the Battle of Alcazar, Dyce’s Peele, vol. ii, p. 46, (2d ed. p. 129),—

“————— guarded about
With full five hundred harquebuze on foot.”

And so 47, 54. (2d ed. 130, 136). Spenser, Visions of Bellay, x,—

“Of hundred Hercules to be assaide.”

Chapman, Bussy d’Ambois, v, 3, Old English Plays, vol. iii, p. 334,—

“————— thou wilt be murder’d.

D’Am. Murder’d ? I know not what that Hebrew means.

That word had ne’er been nam’d, had all been d’Ambois.”

i.e. had all mankind been d’Ambois. Browne, Religio Medici, pt. 1, sect. 6, p. 12, penult. ed. 1643,—

“There have been many Diogenes, and as many Timons,
though but few of that name.”

Sect. 15, p. 31,—

“ruder heads stand amazed at those prodigious pieces
of nature, whales, elephants, dromedaries, and camels : these,
I confess, are the colossus and majestic pieces of her hand ;
but in these narrow engines [*i.e. contrivances, pieces of art* ;
he is speaking of insects].—there is more curious mathe-
matics,” &c.

⁸⁷ See Nares’s Glossary on this word.—*Ed.*

Heywood, *Love's Mistress*, near the beginning,—

"This day the virgins of Sicilia

* * * *

Are gather'd in well-order'd multitudes,

Dancing in choruses, singing mirthful lays."

Read *chorus'*; or perhaps *chorus* in the singular, which, however, I doubt. Middleton and Decker, *Roaring Girl*, v, 2, near the end of the play,—

"And you kind gentlewomen, whose sparkling presence
Are glories set in marriage, beams of society,"

Seemingly *presence'*. Peele, *Honour of the Garter*, vol. ii, p. 146 (2d ed. p. 228),—

"————— with golden chains

They linked were, three double countenances."

The double ending breaks the uniform flow of the poem. Webster, *Vittoria Corombona*, *Retrosp.* vol. vii, p. 94 (Dyce, vol. i, p. 63),—

"They are those brittle evidences of law,
Which forfeit all a wretched man's estate
For leaving out one syllable."

Daniel, on the Death of the Earl of Devonshire, init.,—

"Now that the hand of death hath laid thee there,
Where neither greatness, pomp, nor grace we see,
Nor any differences of earth, and where
No veil is drawn betwixt thyself and thee," &c.

Diff'rences, I think, is wholly inadmissible; and I suspect (from my observations in reading it) that the final *s* (in plurals in general) is sometimes interpolated in this volume (Daniel's *Poetical Works*, 1623), as it is so fre-

quently in the Folio of Shakespeare. But perhaps *differences* might be written, even though the pronunciation were *difference*'. For thus, in some of the above-quoted passages, we find *witnesses*, *carcasses*, *senses*, *trochises*, *goddesses*, *targes*, and in the gen. sing. *knowledge's*. And so Donne, *Elegie*, viii, ed. 1635, p. 82, ed. 1633 (where it occurs among the miscellaneous poems) p. 149,—

“Ranke sweaty froth thy mistresse's brow defiles.”

In the same poet, ed. 1635, p. 370, to Mr. Tilman,—

“These are thy titles and preheminences,
In whom must meet Gods graces, mens offences,”

I suspect that we ought to pronounce *preheminence*', *offence*'. For Donne scarcely ever intermingles the single with the double rhyme in the heroic couplet. The only instances I have noticed (except two in the Satires, iii, ed. 1633, p. 334, *judges—drudges*; iv, p. 338, *either—together*) are, one in an epistle to Sir Henry Wotton, p. 61, *frozen—chosen*, and in the Anatomy of the World, First Anniversary, p. 240, *sorrow—to-morrow*. Dekker, *Wonder of a Kingdom*, as printed in the Old English Plays, 1814, vol. iii, p. 77,—

“I stand on sickness's shore, and see men tost
From one disease to another.”

Jonson, *Every Man in his Humour*, iii, 2, Gifford, vol. i, p. 80,—

“And hear you, if your mistress's brother, Wellbred,
Chance to bring hither any gentleman,” &c.

Chapman, *Bussy d'Ambois*, v, 3, Old English Plays, vol. iii, p. 335—

“————— So in thy life's flame
I burn the first rites to my mistress's fame.”

Jonson, *Alchemist*, iii, 2, vol. iv, p. 101, Gifford,—

“————— round trunks,
Furnish'd with pistolets, and pieces of eight.”

The Devil is an Ass, ii, 3, vol. v, p. 71,—

“Such tinctures, such pomatums,
Such perfumes, med'cines, quintessences, *et cætera*.”

Play of Lust's Dominion, ii, 2, near the end,—

“————— the Mother Queen
Is trying if she can, with fire of gold,
Warp the green consciences of two covetous friars,” &c.

Massinger, *Unnatural Combat*, v, 2, Moxon, p. 47,
col. 2,—

“————— and now
I view these apparitions, I feel
I once did know the substances. For what come you?”

Duke of Milan, iii, near the end,—

“————— From this hour
I'll labour to forget there are such creatures ;
True friends be now my mistresses. Clear your brows,” &c.

iv, 2, Moxon, p. 65, col. 1,—

“He, that at every stage keeps livery mistresses ;
The stallion of the state !”

For the trisyllabic ending is strange in Massinger. v, 1,
Moxon, p. 70, col. 1,—

“————— yet gave her leave
To acquaint him with your practices, which your flight
Did easily confirm.”

Haughton, *An Englishman for my Money*, iii. 2, reprint,
p. 31, line 2,—

“Shall I stay till he belch into mine ears
Those rustic phrases, and those Dutch-French terms,
Stammering half-sentences, dog-bolt eloquence ?”

Wilkins, *Miseries of Enforced Marriage*, iv, Dodsley, vol. v, p. 63,—

“—— shift off these two rhinoceros.”

I think I have met with this elsewhere. Pynson, *Comment on the Ten Commandments*, ap. Steevens, *Var. Shakespeare*, vol. xvi, p. 292,—

“—— commonly in such feyrs and markets—there ben many theyves, michers, and cutpurse.”

(By the way, in the passage which Reed quotes from Lambard, *ibid.*,—

“Either miching or mighty theeves.”

Mighty seems to be not *ἰσχυρὸς*, but *βίαιος*, the antitheton of *miching*, *κρυφαῖος*). Brown, *Britannia's Pastorals*, book i, song v, Clarke, p. 148,—

“As some way-faring man passing a wood, &c.

* * * *

Goes jogging on, and in his mind nought hath,
But how the primrose finely strew the path,
Or sweetest violets lay down their heads
At the tree's foot on mossy feather beds,” &c.

2 K. H. VI., iii, 2,

“I would be blind with weeping, sick with groans,
Look pale as primrose with blood-drinking sighs,” &c.

Would *pale as primrose* for *pale as a primrose* be old English? Massinger, *Emperor of the East*, i, 2, Moxon, p. 224, line ult.,—

“A jury of my patronesses cannot quit me.”

Qu. *patroness' can't*. Measure for Measure, i, 3, line 5,—

“Thus can the demi-god, Authority,
Make us pay down for our offence by weight.”

Does not grammar require *offence*? Jonson, Every Man in his Humour, ii, 1, line 5,—

“Let him tell over straight that Spanish gold,
And weight it with the pieces of eight. Do you
See the delivery,” &c.

Massinger, Bondman, iv, 2, p. 89, col. 2, Moxon,—

“———— if redress
Of these just grievances be not granted us.”

Roman Actor, i, 1, Moxon, p. 145, col. 1, near the bottom,—

“This reverend place, in which the affairs of kings
And provinces were determined, to descend
To the censure of a bitter word, or jest,” &c.

It is true these are from Massinger. Browne, B. P., ii, 4, line 9, Clarke, p. 265; see context,—

“And whilst he stands to look for’t in her eyes,
Their sad-sweet glance so tie his faculties,” &c.

Surely *glance*. Bacon, Essay on Custom and Education,—

“———— the wives strive to be buried with the corpse of
their husbands.”

So in the edition from which I copy; *corps*, I suppose, in the old editions. Sidney, Arcadia, book iii, p. 375, line 39 (according to the original spelling),—

“Pan, father Pan, the god of silly sheep,
Whose care is cause that they in number grow,
Haue much more care of them that them do keep,
Since from these good the others good doth flow,” &c.

Surely he means *from THESE’ good*; scarcely *from these who are good*. Shirley, Narcissus, Gifford and Dyce, vol. vi, p. 478, st. 4,—

“I have a cloister overlooks the sea,
Where every morning we, secure from fear,
Will see the *porpoise* and the dolphins play.”

Plural surely.

Words ending in *x*. As you Like It, iv, 3,—

“She says _____
 _____ that she could not love me
 Were men⁸⁸ as rare as Phoenix: Od’s my will!
 Her love is not,” &c.

In the genitive. Lines to Browne on his Britannia’s Pastorals, Clarke, p. 16,—

“And from this Phoenix’s urn, thought she could take, [*dele comma*]

Whereof all following poets well to make.”

Phoenix’ of course. Harrington’s Ariosto, book xxxvii, st. xxiv,—

“Brave Bradamant and stout Marfisa longs
 To go immediately unto this place,
 And be aveng’d on such enormous wrongs,
 Done, as they deem, to all the sex disgrace.”

Write *sex*’.

Ch I have only noticed in the genitive singular. So in Massinger’s New Way, &c. *Overreach*’, *passim*, iii, 1, near the end, Moxon, p. 300, col. 2,—

“_____ How far is it
 To Overreach’s house?

All. At the most, some half hour’s riding;”

read, *metri gratiâ*, *Overreach*’. K. John, ii, 2,—

“Whose veins bound richer blood than lady Blanch?”

Perhaps it should be *Blanch*’; but I much doubt; see context.

⁸⁸ Walker does not say from what edition he took the reading *men*. I find it in a small edition published by Tilt in 1836, professedly “from the text of the corrected copies of Steevens and Malone,” and therefore I suppose it is the reading of what used to be called the received text. The four Folios, Pope, Hanmer, Theobald, Capell, Var. 1821, Knight and Collier, all read *man*, but the sense seems to demand *men*.—*Ed.*

Sh. Jonson, Every Man in his Humour, iv, 7, Gifford, vol. i, p. 134,—

“——— you have no money.

Bob. Not a cross, by fortune.

Mat. Nor I, as I am a gentleman, but twopence left of my two shillings in the morning for wine and radish.”

1 K. H. IV, ii, 4,—

“——— if I fought not with fifty of them, I am a bunch of radish.”

Plural, surely. Othello, iii, 3,—

“’Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,” &c.

The extra syllable in the body of the line seems hardly allowable, where the pause is so slight; Art. IX; and yet *dish*’ for *dishes* appears much too harsh. Bacon, Essay of Vain-glory,—

“Neither had the fame of Cicero, Seneca, Plinius Secundus, borne her age so well, if it had not been joined with some vanity in themselves; like unto *varnish*, that *make* ceilings not only shine but last.”

Or is this an erratum of the edition from which I quote?

In a poem called the Art of Dancing, published in the earlier part of the 18th century, I notice, canto ii, p. 23,—

“Let great Italia boast her sons of fame,
And England show her Drake’s and *Candish*’s name.”

Ze. I have observed no unambiguous instance of this. Spenser, F. Q., book ii, canto iii, st. xxxv,—

“But loe! my lord, my liege, whose warlike name
Is far renown’d through many bold emprize.”

But this appears to be a Spenserian construction,—*many* with a singular noun; as ib. xi, xv,—

“On th’ other side, th’ assieged castle’s ward
Their steadfast stonds did mightily maintain,
And many bold repulse, and many hard
Atchievement wrought, with peril and with payne,”⁸⁹ &c.

LII.

An exclamation, a form of address, or other word, or short phrase, detached in point of construction from the sentence which it introduces, is frequently placed by itself, apart from the following line. I know not whether the collocation of *ἐλεν*, *φεῦ*, &c. *extra metrum* in the Greek tragedians, can be considered as an analogous case. Instances,—

Troilus and Cressida, i, 3, init.,—

“Princes,
What grief hath set the jaundice on your cheeks?”

⁸⁹ The close of this Article is perhaps the fit place to observe that in the well-known passage of K. Lear, iv, 6, the Folios give,—

“The murmuring surge
That on th’ unnumbered idle *Pebble chafes*
Cannot be heard so high,”

while Steevens’s reprint of the 4to reads *pebbles chafe*. Perhaps *pebbles chafe* is the true reading, and *surge*, consequently, a plural. The ordinary reading, *pebbles chafes*, which sounds awkward even to modern ears, would have been still more offensive to those of our ancestors.—*Ed.*

Comedy of Errors, iv, 1,—

“Then you will bring the chain to her yourself?”

Ant. No: bear it with you, lest I come not time enough.”

Qu.

“No;

Bear’t with you, lest,” &c.

(See Art. LIII). i, 1, near the beginning, I would arrange,—

“Nay, more:

If any, born at Ephesus, be seen

At any Syracusian marts or fairs,” &c.

And v, 1,—

“Sir,

He din’d with her there at the Porcupine.”

And so ii, ad fin.,—

“Master, shall I be porter at the gate?

Adr. Ay;

And let none enter, lest I break your pate.”

T. G. of Verona, v, 4, where the conference of the lovers is suddenly interrupted by the appearance of the duke,—

Outlaws. A prize, a prize, a prize!

Val. Forbear, forbear, I say; it is my lord the duke.”

Qu.—

“Forbear,—

Forbear, I say; it is my lord the duke.”

The *I say* seems of itself to imply a repetition of the command, which was not at first obeyed. King Lear, i, 4,—

“Not only, sir, this your all-licens’d fool,

But other of your insolent retinue

Do hourly carp and quarrel, breaking forth

In rank and not-to-be-endured riots. Sir,

I had thought,” &c.

(Folio, *endur'd*). *Metri gratiâ*, perhaps,—

“In rank and not-to-be-endured riots.

Sir,

I had thought,” &c.

For the arrangement,—

“Do hourly carp and quarrel, breaking forth in rank

And ————— riots. Sir,” &c.

Would be intolerably harsh. *Romeo and Juliet*, iii, 5,
I think,—

“Farewell!

I will omit no opportunity

That may convey my greetings, love, to thee.”

The printing in the Folio too, I think, indicates the
same.⁹⁰ 1 *King Henry IV*, i, 3,—

“O, sir, your presence is too bold and peremptory;”

Qu.—

“O, sir,

Your presence is too bold and peremptory.”

Merchant of Venice, iii, 2, perhaps,—

“O love,

Be moderate, allay thy ecstasy;”

in spite of the rhyme. *Taming of the Shrew*, iv, 2,
perhaps,—

“O,

Despiteful love! unconstant womankind!”

But I suspect we should read: *O spiteful Love!* (see
p. 31, above). 2 *K. H. VI*, iii, 2, arrange,—

“O,

Let me entreat thee, cease! Give me thy hand, &c.

* * * * *

Away!

Though parting be a fearful corrosive,” &c.

⁹⁰ The Folio puts a colon after *Farewell*, and prints the word
in a separate line.—*Ed.*

Vulg. *cor'sive* ; Folio *corosive*. So 1 K. H. VI, iii, 3,—

“Care is no cure, but rather corrosive,
For things that are not to be remedied.”

3 K. H. VI, v, 7, I think,—

“With them,
The two brave bears, Warwick and Montague.”

Some instances which I have noticed of this usage in other old dramatists. Play of Sir Clyomon and Sir Clamydes, Dyce's Peele, vol. iii, p. 56,—

“Ah sirrah,
Now are the ten days full expir'd wherein Clamydes he
Shall wake out of his charmed sleep, as shortly you shall see.”

p. 73,—

“Well,
Sith no persuasion may prevail, this jewel take of me.”

p. 102,—

“Well,
Sith that the gods by providence have 'signed unto me.”

And so p. 79, 85, 86 (line 9), and elsewhere, all with the same word, *Well*. p. 111,—

“Well, lady,
According to the order ta'en herein, what do you say?”

p. 116,—

“Come,
According to your promise made, prepare yourself to fight.”

In all the above passages, Dyce prints the words as if they formed one line. Greene, *Orlando Furioso*, Dyce, vol. i, p. 22, *Thus* (line 7) and *No* (line 28) should stand apart. p. 29,—

“He says, my lord, that he is servant unto Mandricard.”

Wrong; qu.,—

“He says, my lord,
That he is servant unto Mandricard.”

Play of T. Andron. v, 2, penult. arrange,—

“So;
Now bring them in, for I will play the cook,” &c.



LIII.

The trisyllabic termination of the line—*e. g.* Blair's Grave,—

“And shew'd himself alive to chosen witnesses,”

which is so frequent in the dramatists of a later age, occurs very seldom, indeed, in Shakespeare; not merely, as Darley says in his Introduction to Beaumont and Fletcher, less frequently than the disyllabic. Most of the apparent instances are easily explained away; *e. g.*

All's Well that Ends Well, v, 3,—

“If it were yours by none of all these ways,
How could you give it him?”

Diana. I never gave it him.”

GAVE 'T *him*. Othello, iv, 2, arrange and write, perhaps,—

“Fie,
There's no such man, it is impossible.”

Pericles, i, 1, arrange,—

“Thaliard,
You're of our chamber, and our mind partakes
Her private actions to your secrecy.”

(*Perhaps* this scene, or part of it, is Shakespeare's). In Ford, on the contrary, such lines are continually occurring.

LIV.

Single lines of four or five, or six or seven syllables, interspersed amidst the ordinary blank verse of ten, are not to be considered as irregularities ; they belong to Shakespeare's system of metre. On the other hand, lines of eight or nine syllables, as they are at variance with the general rhythm of his poetry (at least, if my ears do not deceive me, this is the case), so they scarcely ever occur in his plays,—it were hardly too much to say, not at all.

In *Much Ado, &c.*, v, 1,—

“ _____ I will be heard,

Antonio.

And shall,

Or some of us will smart for it ;”

read *for 't*. *Hamlet*, iv, 4, scan,—

“ Yes, 't is | alrea | dy garri | son'd.”

Pronounce *garr'son'd* ; as, *metri gratiâ*, we should pronounce, Sir Clyomon, &c., Dyce's *Peele*, vol. iii, p. 76,—

“ And in that place a garrison great he keepeth at this day.”

Cymbeline, iv, 3, near the end,—

“ _____ we fear not

What can from Italy annoy us : but

We grieve at chances here.—Away.”

I would arrange,—

“ _____ but

We grieve at chances here.

Away.”

As also in *Coriolanus*, i, 5, ad fin.,—

“ Where they shall know our mind.

Away.”

Other passages are noticed in “ *Shakespeare*.”

With regard to the other, or *legitimate* short lines, I am inclined to think that sometimes, though very rarely, two lines of this sort occur consecutively in Shakespeare; for these are passages which cannot be otherwise arranged without destroying the harmony, as seems to me. So Macbeth, iii, ad fin.,—

“————— to this our suffering country

Under a yoke accurst!

Lord. I'll send my prayërs with him.”

A conclusion of a scene quite in Shakespeare's manner. (Here, it is true, the reading is doubtful; *I'll send*⁹¹ is from the Folio).

LV.

We sometimes find two unaccented syllables inserted between what are ordinarily the fourth and fifth, or sixth and seventh, the whole form being included in one word.

Winter's Tale, ii, 1,—

“————— till the heavens look

With an aspect more favourable. Good my lords,

I am not prone to weeping,” &c.

Julius Cæsar, ii, 1,—

“Let us be sacrificers, but not butchers, Caius.”

A. and C., ii, 2,—

“————— more laugh'd at, that I should

Once name you derogately, when to sound your name

It not concern'd me.”

⁹¹ *I'll send* was, I believe, undeservedly expelled from the text by Steevens, for the sake of the metre.—*Ed.*

Merchant of Venice, i, near the end,—

“A pound of man’s flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttons,” &c.

Macbeth, v, 3,—

“The spirits, that know
All mortal consequences, have pronounc’d me thus.”

K. Lear, ii, 4,—

“Dear daughter, I confess that I am old;
Age is unnecessary; on my knees I beg,” &c.

K. H. VIII, i, 1,—

“————— Now this masque
Was cried incomparable; and th’ensuing night
Made it a fool, a beggar.”

And so Timon of Athens, i, 1,—

“A most incomparable man; breath’d, as it were,
To an untirable and continue goodnes.”

As Massinger, Great Duke of Florence, i, 1, Moxon,
p. 168, col. 1,—

“————— from my guardian,
And his incomparable daughter, cannot meet
An ill construction.”

Unnatural Combat, iii, 2, p. 36, col. 2,—

“Since your fair daughter, my incomparable mistress,
Deigns us her presence.”

Beaumont and Fletcher, Love’s Cure, v, 1, Moxon, vol. ii,
p. 173, col. 1, line 2,—

“————— The lady
For whom we now contend, Genevora,
Of more desert (if such incomparable beauty
Could suffer an addition),” &c.

Custom of the Country, ii, 2, near the end,—

“To this incomparable lady I will give you.”

1 K. H. VI, ii, 4,—

“Was not thy father, Richard earl of Cambridge,
For treason executed in our late king’s days?”

In Massinger’s *Bondman*, near the end, p, 98, col. 1,—

“————— our most humble suit is,
We may not twice be executed.

Timol. Twice!

How mean’st thou?

Grac. At the gallows first, and after in a ballad,” &c.

The short line, *How mean’st thou?* is not in Massinger’s way. Perhaps we ought to arrange,—

“Twice! how mean’st thou?”

Other writers.⁹² Massinger, *Roman Actor*, iv, 2, p. 160, col. 1,—

“————— that wrongs
Of this unpardonable nature cannot teach me
To right myself,” &c.

Bashful Lover, v, 1, p. 410, col. 1,—

“————— to tread on
My sovereign’s territories with forbidden feet.”

Great Duke of Florence, i, 2, p. 170, col. 2, line 1,—

“————— thou art
My secretary, Contarini, and more skill’d,” &c.

Beaumont and Fletcher, *Custom of the Country*, ii, 4,
Moxon, vol. i, p. 115, col. 1,—

“————— now reproof
Were but unseasonable when I should give comfort.”

⁹² The passages quoted just before from other authors illustrated the words used by Shakespeare.—*Ed.*

LVI.

SWEETHEART is uniformly *sweetheart*, or *sweet heart*,
I believe.

King Henry VIII, i, 4,—

“By heaven, she is a dainty one.—Sweet heart,
I were unmannerly to take you out,” &c

Beaumont and Fletcher, Captain, v, 5, Moxon, vol. i,
p. 644, col. 2,—

“Come, my sweet heart, so long as I shall find
Thy kisses sweet,” &c.

Sweet heart is so printed here in the Folio, 1647. Love’s
Pilgrimage, v, 5, Moxon, vol. ii, p. 633, col. 2,—

“’Twas not his fault, sir.

Eugenia.

Where’s my lord?

Governor.

Sweet heart!

Addressing his wife. Two Noble Kinsmen, v, 3. Knight’s
Pictorial Shakespeare, Volume of Doubtful Plays, p. 164,
col. 1,—

“Is not [*Isn’t*] this your cousin Arcite?

Doctor.

Yes, sweetheart.”

Ford &c. Witch of Edmonton, iii, 1, towards the end,
Moxon, p. 197, col. 1,—

“We have no other business now but to part.

Susan. And will not that, sweet-heart, ask a long time?”

Play of How a Man may Choose a Good Wife &c.
iv, 2,—

“I’faith, sweetheart, I saw thee yesternight.”

Heywood, Love’s Mistress, ii, 1,—

“Is your sweetheart so proud, he’ll not be seen?”

Butler, Hudibras, book ii, canto ii, line 781,—

“Their husbands, cullies, and sweet-hearts,
To take the saints’ and churches’ parts.”

In some places I think it would be better to write it as two words. Compare the phrase, *My dear heart*, so common in the beginnings of old letters. T. N., ii, 3,—

“Farewell, dear heart, since I must needs be gone.”

LVII.

METHINKS and *METHOUGHT*, in Shakespeare as well as in the other Elizabethan poets, are sometimes accented on the first syllable; the sense and feeling of the passage in most cases—perhaps in all—determining on which the emphasis shall fall.

Sonnet, civ—see context,—

“So your sweet hue, which methinks still doth stand,
Hath motion.”

Ita certe, aurium mearum judicio. I cannot read the Sonnets aloud and continuously, and pronounce otherwise. Chapman, Odyss. ii, p. 18, Folio,—

“And, methinks, it must be some good man’s hand
That’s put to it.”

And so the Fletcherian rhythm demands, Two Noble Kinsmen, iv, 1, Moxon, vol. ii, p. 571, col. 2,—

“————— about her stuck
Thousand fresh-water flowers of various colours;
That methought she appear’d like the fair nymph
That feeds the lake with waters.”

Or, as we should say, “in *my* eyes she appeared” &c.

ἔμοιγε ἔδόκει. Jonson, Poetaster, v, 1, Gifford, vol. ii, p. 502,—

“This observation, methinks, more than serves,
And is not vulgar.”

My *Jonsonian* ear demands *methinks*; and so I would pronounce in the prose dialogue, Cynthia's Revels, iv, 1, vol. ii, p. 292,—

“Methinks, thy servant Hedon is nothing so obsequious to thee, as he was wont to be.

Mor. In trueness, and so *methinks* too; he is much converted.”

Browne, Britannia's Pastorals, book ii, song iv, Clarke, p. 279,—

“The weather's [*wether's*] bell, that leads our flock around,
Yields, as *methinks*, this day a deader sound.”

Write so *me thinks*, as *me thinks*. Twelfth Night, ii, 2,—

“She made good view of me; indeed, so much,
That, *sure*, methought, her eyes had lost her tongue,
For she did speak in starts distractedly.”

Folio (p. 260, col. 2). *That me thought &c.*⁹³ Qu.

“That, as *me thought*, her eyes,” &c.

Richard Brome, A Jovial Crew, v, 1, Dodsley, x, 368,—

“Are they jeering of Justices? I watch'd for that.

Hrty. Ay, so methought: no, sir, the play is done.”

In M. N. D., iv, 1,—

“*Methinks*, I see these things with parted eyes,
Where every thing seems double.

Helena. So *methinks*:

And I have found,” &c.

⁹³ *Sure* was first inserted in the 2d Folio, probably, as is so frequently the case in that edition, for the sake of the metre. It may, however, have been derived from the next line but one.
—Ed.

we should perhaps pronounce *méthinks*; and so Milton, *Masque*, 480,—

“————— List, list, I hear
Some far off hallow break the silent air.
2 *Bro. Methought* so too: what should it be?”

The fact is, that in Shakespeare's age the two parts of each of these words were not yet so indissolubly united in the mind of the speaker or writer, as they have since become. Note too, that in the early editions of the Elizabethan poets, they are often—perhaps most commonly—printed separately, *me thinks*, *me thought*, or *me thoughts* (a frequent variety of the latter word), which agrees with what has been observed. So also *him thought*, *her thought*, which, however, are much more archaic and rare. The former (not to mention Fairfax, book xiii, st. xl,—

“Him thought he heard the softly whistling wind,” &c.) occurs as late as Milton, *P. R.*, ii, 266,—

“Him thought he by the brook of Cherith stood.”

For a curious instance from Greene, in which *her thoughts* has been misunderstood, see *Miscellanea*, p. 197-8.⁹⁴ *Méthinks*, &c., resumed. Other instances. Beaumont and Fletcher, *Island Princess*, iv, 3, near the beginning, Moxon, vol. ii, p. 251, col. 1,—

“’T is, methinks, a strange dearth of enemies,
When we seek foes among ourselves.”

⁹⁴ I have extracted this and other examples from *Miscellanea*, and have inserted them at the end of what relates to *Methinks*. —*Ed.*

Beaumont and Fletcher, *Scornful Lady*, v, 3, Moxon, vol. i, p. 103, col. 1,—

“I thank you, lady ; methought it was well.”

The emphasis in question is nearly analogous to that which is laid on *I* when in combination with *think*, or with certain other verbs. Jonson, *Fox*, v, 1, Gifford, vol. iii, p. 294,—

“————— True, they will not see’t.

Too much light blinds them, I think. Each of them
Is so possest,” &c.

Massinger, *Fatal Dowry*, iii, 1, Moxon, p. 279, col. 1,—

“————— thou would’st have thine tasted,
And keep her, I think.”

Beaumont and Fletcher, *Wit at Several Weapons*, iii, 1, Moxon, vol. ii, p. 339, col. 2,—

“They could not show you the way plainlier, I think,
To make a fool again.”

King Henry VIII, i, 3,—

“As far as I see, all the good our English
Have got by the late voyage,” &c.

It may be observed here, that *thinks it thee* also occurs in the Elizabethan poets in the sense of $\mu\tilde{\omega}\nu \delta\omicron\kappa\epsilon\tilde{\iota} \sigma\omicron\iota$; Hamlet, v, 2, corruptly, as I believe,—

“Does it not, *think thee*, stand me now upon,” &c.

Fol. *think’st thee*; write THINKS’T *thee*. Cartwright, *Ordinary*, iii, 2, near the end, Dodsley, vol. x, p. 216,—

“Little think’st thee, how diligent thou art
To little purpose.”

Thinks’t thee of course : ⁹⁵ (I understand, by the way, that

⁹⁵ In all this article, and particularly in this portion of it, Walker has exhibited profound critical sagacity. Unassisted by

the *thinks* in *methinks* is, originally and etymologically, not the same with our present verb *to think*; but that it is a corruption of another verb signifying *to seem*; so that *methinks* is *as it appears to me*. I doubt not that the different meaning of *δοκεῖν* in *δοκῶ*, *I think*, and *δοκεῖ μοι*, *it appears to me*, is to be explained in a similar manner; and moreover, that the Greek and English words, or rather pairs of words, are primarily the same.) This must surely be the meaning of *thinke* in Gower, as quoted in Var. Shakespeare, vol. vi, p. 104,—

“For al such tyme of love is lore [i. e. *lost*],
And like unto the bitter swete;
For though it thinke a man fyrst swete,
He shall well felen at laste
That it is sower;”

though it appear sweet to a man at first.

any old copies, unless the reprint of the 1st Folio may be called one, he has put aside ancient and modern corruptions, and made his way at once to the genuine reading both in Hamlet and in the Ordinary. He has, however, fallen into a slight inaccuracy as to the 1st Folio. That edition, as well as the reprint, reads *thinkst* without the apostrophe. *Think'st* is the corruption of the other folios. The champions of the 1st Folio, as far as I am aware, have overlooked this striking instance of the comparative soundness of their favourite text. *Thinke thee* is, according to Steevens's reprint, the reading of *all* the Quartos; but, according to Capell's Various Readings, the Quarto of 1637 reads *you* for *thee*. This is a mere sophistication, and we may say the same of *think'st thou*, the reading of Pope, Hanmer, and Theobald. Capell, the Var. 1821, the received text of Steevens and Malone, Mr. Collier and even Mr. Knight follow the Quartos. I have consulted no other editions. Like the 1st folio of Shakespeare, the 1st edition (1651) of the Ordinary reads *thinkst* without the apostrophe; the latter appears in Dodsley.—*Ed.*

Note by the way, that in Surrey and Churchyard the form is, if I mistake not, *methink*; at any rate, I have noticed *methink* in those writers. Chapman, *Odyss.* x, p. 156,—

“————— though the beaten vein
Of your distresses should (me thinke) be now
Benumb with sufferance.”

I observe in Bunyan, *Holy War*, ed. 1791, p. 212: “But what if also they shall double their guard on those days, and methink nature and reason should teach them to do it,” &c., unless it be a mere accidental erratum. Was this the popular form?

[Extract from *Miscellanea*. See *Philological Museum*, vol. ii, p. 374, observations on the form *methinks*. Compare *δοκῶ I think*, and *δοκεῖ μοι it seems to me*. Is the explanation the same in both cases? The following passages may be cited as relative to the subject of *methinks*. (I only mention some that I have met with in my partial range of reading.) Chaucer, *Persones Tale*, vol. ii, p. 369, ed. 1798,—

“all is good ynough *as thinketh to them* ;”

a good illustration of the early use of *think* in this sense. *Morte Arthur*, English Version, 1634, iii, 96,—

“And then Sir Lancelot marvelled not a little, for him thought that the Priest was so greatly changed of the figure, that him seemed that he should have fallen to the ground.”

I am unacquainted with the *Morte Arthur* excepting only a few short extracts, which I have happened to meet with. Surrey, Translation of *Æn.* iv, Dyce, p. 174,—

“And still her thought, that she was left alone
Uncompanied, great voyages to wend.”

Play of Locrine, iv, 4 (so point),—

“For still methought, at every boisterous blast,
Now Locrine comes, now, Humber, thou must die.”

Here it seems to be taken as identical with *I thought*,—
“For still at every blast, I thought within myself, now
Locrine comes,” &c. K. Richard III, iii, 1,—

“Say, uncle Gloster, if my brother come,
Where shall we sojourn till our coronation?
Glos. Where it *thinks*⁹⁶ best unto your royal self.”

Old Comedy of the Supposes, quoted by Gifford, Jonson,
Poetaster, ii, 1, vol. ii, p. 430, note,—

“At the foot of the hill I met a gentleman, and, as
methought, by his habits and his looks, he should be none of
the wisest.”

Methoughts, perhaps by *contagion* from *methinks*, is
another form. Winter’s Tale, i, 2,—

“———— Looking on the lines
Of my boy’s face, methoughts, I did recoil
Twenty-three years.”

(*me thoughts*, Folio; this separation is frequent.) But a
few lines after,—

“How like, *methought*, I then was to this kernel,” &c.
King Richard III, i, 4, Folio, p. 179. col. 2, line 9,—

“Methoughts that I had broken from the Tower,
And was embark’d,” &c.

But a few lines afterwards,—

“*Methought* that Gloster stumbled.”

And again within the next twenty lines the same diver-

⁹⁶ The modern editions follow the two earlier Quartos, and read *seems*. The Quarto 1602, according to Steevens’s reprint, has *thinkst* without the apostrophe, which the Folios insert.—*Ed.*

sity.⁹⁷ Daniel, Hymen's Triumph, iii, 3, ed. 1623, p. 299,—

“And yet, I know not why, methoughts the sun
Arose this day with far more cheerful rays,
With brighter beams than usually it did.”

And so understand Greene, Melicertus' Eclogue, Dyce, vol. ii, p. 231,—

“Once Venus dream'd upon two pretty things,
Her thoughts they were affection's chiefest nests;
She suck'd, and sigh'd, and bath'd her in the springs,
And when she wak'd, they were my mistress' breasts.”

Note the use of *to need*,⁹⁸ Spenser, F. Q., book vi, canto iii, stanza xxxix,—

“Full loth am I, quoth he, as now at earst,
When day is spent, and rest us needeth most,” &c.]

One may notice here the emphasis which is occasionally

⁹⁷ If Steevens's reprint is to be trusted, the Quartos read *methought* throughout; the later Folios follow the first; only the fourth Folio prints the words as one, while the others divide them. The words are also divided in Steevens's reprint.—*Ed.*

⁹⁸ Note also Chaucer, Persones Tale, Tyrwhitt, ed. 1798, vol. ii, p. 281, *him ought* to plain,—p. 282, for which *him ought* more to bewayle,—for which *him oweth* to repent,—but, p. 288, much *ought a man* to dread. Compare, too, *It is certain, I am certain*. Shakespeare, however, could scarcely have jumbled the two last phrases together so awkwardly as he appears from the editions to have done, Coriolanus, v, 4,—

“Art thou certain this is true? is it most certain?

Mess. As certain as I know the sun is fire.”

Is't (as the old copies print it) is a misprint for *I sir*, i. e. *Ay, sir*, and here the Messenger begins his answer to Sicinius. The note of interrogation after *certaine* first appeared in the third Folio. *Thou*, moreover, seems to have been inserted *ob metrum*, as, in the old copies, the verse begins with *Friend*.

laid, *sensu postulante*, on the former syllable of *myself*, *thysself*, &c. in our old poets. Carew to Jonson, on his Ode of Defiance, &c., Gifford's Jonson, vol. v, p. 452, ad fin.,—

“————— then let this suffice,
The wiser world doth greater thee confess
Than all men else, than thysself only less.”

Jonson, *Sejanus*, iv, 5, vol. iii, p. 109, Gifford,—

“His fortune sworn by, himself now gone out,
Cæsar's colleague in the fifth consulship.”

Is the accent demanded here by the sense? So too of Heywood and Browne, *Late Lancashire Witches*, Lamb, i, p. 131,—

“————— Prithee, Robin,
Lay me to myself open ; what art thou,
Or this new transform'd creature ? ”

though in both cases there can be doubt about the pronunciation. Chapman, *Iliad*, xxiii, Taylor, vol. ii, p. 206,—

“————— next to him rode Diomed to the race,
That under reins rul'd Trojan horse,⁹⁹ of late forc'd from
the son
Of lord Anchises ; himself freed of near confusion
By Phœbus.”

Bussy d'Ambois, *Retrosp.* iv, 348,—

“If yourself first will tell me what you think
As freely and as heartily of me,
I'll be as open in my thoughts of you.”

Tourneur, *Revenger's [—gers'] Tragedy*, ii, 1, Dodsley, vol. iv, p. 309 (a case in point?),—

“You cannot come by yourselves without fee.”

⁹⁹ Here the editor of Chapman's *Iliad*, ed. 1843, is evidently not aware that *horse* is the plural. See Art. LI, above.—*Ed.*

Dekker, *Old Fortunatus*, reprinted in the *Old English Drama*, 1831, p. 32,—

“————— Behold this casket,
Fetter'd in golden chains; the lock pure gold
The key of solid gold, which myself keep;
And here 's the treasure,” &c.

Carew, ed. Clarke, xiv, p. 32,—

“Then stop your ears when lovers cry,
Lest yourself weep, when no soft eye
Shall with a sorrowing tear repay, [*dele comma*]
That pity which you cast away.”

Greene, *Philomela's Second Ode*, Dyce, vol, ii, p. 302,—

“When I saw a shepherd fold
Sheep in cote to shun the cold;
Himself sitting on the grass,
That with frost wither'd was,” &c.

The following instances of this accentuation are, in the above point of view, some doubtful, and others more than doubtful. Sidney, *Astrophel and Stella*, xx,—

“There himself with his shot he close doth lay.”

xlix,—

“He [*Love*] sits me fast, however I do stir;
And now hath made me to his hand so right,
That in the manage myself takes delight.”

1 King Henry VI, i, 3, ad fin.,—

“Good God! that nobles should such stomachs bear!
I myself fight not once in forty year.”

For the rhythm here certainly requires *myself*. iii, 1,—

“————— the rioters
Have fill'd their pockets full of pebble-stones;
And, banding themselves in contrary parts,
Do pelt so fast,” &c.

Sidney, *Astrophel and Stella*, sonnet lxxxv,—

“Nor do like lords, whose weak confused [*weak-confused?*] brain,
Not 'pointing to fit folks each under-charge,
While every office themselves will discharge,
With doing all, leave nothing done but paine.”

Spenser, *F. Q.*, book i, canto i, st. xii,—

“‘Ah, Ladie,’ said he, ‘shame were to revoke
The forward footing for an hidden shade:
Vertue gives her selfe light through darknesse for to wade.’”

Book ii, canto i, st. xlii,—

“At last his mighty ghost began to grone,
As lyon, grudging in his great disdaine,
Mourns inwardly, and makes to himselfe mone.”

Canto viii, stanza xxxviii. Book iii, canto ix, stanza viii.

Chapman, *Iliad*, xxiv, Taylor, vol. ii, p. 240, line 11,—

“————— our sole son an infant, ourselves curs'd
In our birth, made him right our child.”

(By the way, in the same page, line 19, *survey'd* means
overseen, as by a task-master, and line 20 we should
point,—

“Or (rage not suffering life so long) some one,” &c.)

Machin, *Dumb Knight*, iv, Dodsley, vol iv, p. 433,—

“————— both which spring
From the stone's pride, which is so chaste and hard,
Nothing can pierce it, [*pierce 't;*] itself is itself's guard.”

Here we have both accents. And so Tourneur, as above,
p. 319,—

“This boy, that should be myself after me,
Would be myself before me.”

Massinger, *Maid of Honour*, v, 2, Moxon p. 210, col. 2,—

“Whether, then, being my manumized slave,
He owed not himself to me?

Aurel.

Is this true?”

Spenser, *F. Q.*, book ii, canto viii, st. xxxvii,—

“Horribly then he gan to rage and rayle,
Cursing his gods, and himselfe damning deepe.”

Cartwright, Ordinary, iii, 3, Dodsley, vol. x, p. 218,—

“————— That man, where'er he be,
Is happier than yourself; and were he here,
You should see him receiv'd, and yourself scorn'd.”

Carew, ed. Clarke, xxix, p. 49,—

“The willing ox of himself came
Home to the slaughter, with the lamb;
And every beast did thither bring
Himself, to be an offering.”

It may be noticed, by the way, though alien to the present subject, that *myself* is frequently written *me self*. Compare *himself*. *Thyself*, however, is never written *thee self*, nor do we meet with *we selves* or *you selves*.

LVIII.

Lines wanting the tenth or final syllable, are (as it appears to me) unknown to Shakespeare, as they are certainly at variance with his rhythm.

A. and C., ii, 2,—

“————— which you shall never
Have tongue to charge me with.

Led. Soft, Cæsar.

Ant. No, Lepidus, let him speak.”

Arrange (and so indeed Johnson and Steevens, ed. 1793),¹⁰⁰—

“————— Soft, Cæsar.

Ant. No,
Lepidus, let him speak.”

¹⁰⁰ So too Hanmer and Capell. Malone and his successors have restored the bad arrangement of the old copy. The latter shows how far it is to be depended upon by printing as prose the next speech of Cæsar as well as his immediately preceding one. In the next example, *Cinna* appears to have been first inserted by Capell.—*Ed.*

Julius Cæsar, i, 3,—

“Am I not staid for, Cinna? tell me.”

Is there any authority for *Cinna*? It does not appear in the Folio. It is an awkward repetition,—see context,—and was perhaps borrowed from Cassius’s preceding speech. Rather, I think,—

“Am I not staid for? tell me.

Casca.

Yes, you are.

O Cassius, if you could

But win the noble Brutus to our party.”

And so Knight, with some difference of arrangement.
Coriolanus, i, 6,—

“————— Are you not lords of the field?

If not, why cease you till you are so?

Lartius. Marcius, we have at disadvantage fought,
And did retire to win our purpose.”

Arrange (as indeed it stands in some editions),—

“If not, why cease you till you are so?

Lart.

Marcius,

We have at disadvantage fought, and did
Retire, to win our purpose.”

Measure for Measure, ii, 4,—

“Ignomy in ransom, and free pardon
Are of two houses: lawful mercy
Is nothing kin to foul redemption.”

Arrange (*atque ita quidam*),—

“————— lawful mercy is
Nothing akin to foul redemption.”

Hamlet, i, 5,—

“The serpent that did sting thy father’s life,
Now wears his crown.

Hamlet.

O my prophetic soul! mine uncle!”

Arrange,—

“————— O my prophetic soul!
Mine uncle!”

Antony and Cleopatra, ii, 7,—

“————— he bears

The third part of the world, man : Seest not ?

Men. The third part then is drunk,” &c.

Qu. SEEST *not* ? yet the uncontracted *Seest* seems strange in Shakespeare.

The same may be said of the line of eight syllables, or four feet. Macbeth, ii, 4, towards the end of the act,—

“Thriftless ambition, that wilt ravin up

Thine own life’s means !—Then ’t is most like

The sovereignty will fall upon Macbeth.”

We should arrange, I think,—

“————— Then ’t is most like the sov’reignty

Will fall upon Macbeth.”



LIX.

There are a number of disyllabic verbs and adjectives—the verbs more especially, I think, in the form of the past participle—which, though at present they are accented on the latter syllable exclusively, have in our old poets an accent—though of course an unequal one—on both syllables ; the principal one being shifted *ad libitum* from the one syllable to the other. Such are the following.

Cónceal. Romeo and Juliet, iii, 3,—

“————— what says

My conceal’d lady to our cancell’d love ? ”

Beaumont and Fletcher, Night-Walker, *passim*. Middleton, &c., Old Law, iii, near the end, Moxon’s Massinger, p. 430, col. 2,—

“His conceal’d father pays for ’t.”

Beaumont and Fletcher, *Spanish Curate*, ii, 2, near the beginning,—

“These seeds grow not in shades and conceal’d places.”

Marmyon’s *Antiquary*, ii, 1, Dodsley, vol. x, p. 32,—

“————— his years promise
He should have an ability to do,
And wit to conceal. When I take him single,” &c.

Sécre. Othello, iv, 1,—

“To lip a wanton in a secure couch.”

Hamlet, i, 5,—

“Upon my secure hour thy uncle stole.”

Massinger, *Bondman*, ii, 3, Moxon, p. 86, col. 2,—

“————— What a true mirror
Were this sad spectacle for secure greatness.”

Beaumont and Fletcher, *Pilgrim*, v, 4, Moxon, vol. i, p. 614, col. 1,—

“————— See how he shakes!
A secure conscience never quakes.”

Massinger, *Maid of Honour*, towards the end, p. 212, col. 1,—

“That I may touch the secure haven, where
Eternal happiness keeps her residence.”

Compare the Scotch *sicker*, which is undoubtedly the same word. I notice *sécre*, the verb—apparently at least so pronounced. May, *Old Couple*, v, i, Dodsley, x, 445,—

“I ever meant to secure thee from danger.”

Cómpete. Hamlet, i, 4,—

“That thou, dead corpse, again in complete steel,” &c.
King Henry VIII, i, 2,—

“————— ten times more ugly
Than ever they were fair. This man so complete,” &c.

And so, I suspect, K. H. VIII, iii, 2,—

“She is a gallant creature, and complete
In mind and feature.”

Write *creäture*, for the cacophony of *creature*—*feature* is most un-Shakesperian. The only objection is, that *creäture*, like *motion*, *assembly* as a quadrisyllable, *commandement*, &c. was less likely to occur before a comparatively slight pause like the present. Chapman, *Odyss.* vi, fol., p. 88,—

“Will you not now command a coach for me,
Stately and complete, fit for me to bear,” &c.

Massinger, *Bashful Lover*, iv, 1, Moxon, p. 406, col. 2,—

“He was a complete prince, and shall I blush
To follow his example?”

Cómpel, usually, I think, in the past participle. King Henry VIII, ii, 3,—

“————— fie, fie upon
This compell'd fortune!”

Measure for Measure, ii, 4,—

“I talk not of your soul : our compell'd sins
Stand more for number than account.”

Two Noble Kinsmen, iii, 1, Moxon, vol. ii, p. 564, col. 2,—

“And then they fight like compell'd bears, would fly
Were they not tied.”

Beaumont and Fletcher, *Spanish Curate*, iii, 3, towards the end, Moxon, vol. i, p. 170, col. 1,—

“And 't will stand with your honour to do something
For this wrong'd woman : I will compel nothing,
But leave it to your will.”

Fórlorn—see “Shakespeare.” *Portray'd*—at least Fairfax, b. xvi, st. xxi,—

“For painted in my heart and portray'd right,
Thy worth, thy beauties, and perfections be.”

Withdrawn occurs, Chapman, *Odyss.* vi, p. 96, folio,—

“————— where abide

My mother with her withdrawn housewifries.”

*Obscure*¹⁰¹ occurs as late as Butler's *long-verse* *Elephant in the Moon*; though perhaps this poem ought to be considered under the same head as *Hudibras*; line 414,—

“A solitary anchorite, that dwells

Retir'd from all the world in obscure cells.”

Exile. As You Like It, ii, init.,—

“Now, my co-mates, and brothers in exile.”

King Richard II, i, 3,—

“The dateless limit of thy dear exile.”

Romeo and Juliet, iii, 3,—

“And world's exile is death.”

Yet seven lines above,—

“For exile hath more terror in his look,” &c.

And in the same scene,—

“And say'st thou yet that exile is not death?”

So also *likewise*. Fairfax, book xiv, stanza xix,—

“Sleep fled likewise, and in his troubled thought,” &c.

Spenser, F. Q., book iv, canto xi, st. xl,—

“Why should they not likewise in love agree,

And ioy likewise this solemne day to see?”

Próscribed. Massinger, *Guardian*, v, 4, Moxon, p. 362, col. 2,—

“————— in a word,

You know the proscribed Severino, he,

Not unacquainted,” &c.

Cóntemn, and *cóntempt*, at least to all appearance, Chap-

¹⁰¹ Milton, P. L., 132, *óbscure wing*—not elsewhere, I believe.
—Ed.

man and Shirley, Chabot, iii, 1, Gifford and Dyce's edition, vol. vi, p. 117,—

“And what's confess'd?

Treas.

Nothing; he contemn'd all

That could with any cruell'st pain explore him, &c.

* * * * *

————— for, as his limbs were stretch'd,

His contempts too extended.”

Sévere. Shirley, Gentleman of Venice, iv, 1, vol. v, p. 57,—

“————— a strict

Idolater of words and severe laws.”

In this article I have only noticed verbs and adjectives,¹⁰² but the pronouns and adverbs mentioned in other articles belong to the same head; *wherefore*, *wherein*, &c., Art. XI; *methinks*, &c., *myself*, &c., Art. LVII.

LX.

STATUA is, as is well known, frequently (perhaps ordinarily) used in the place of *statue*; *e. g.*

Julius Cæsar, iii, 2,—

“Even at the base of Pompey's statua.”

Hence we should perhaps write, *ib.*,—

“Give him a statua with's ancestors;”

except that the longer form is less imperatively required here, inasmuch as the word occurs not merely in the body of the line, but without a pause in the sense. For it may be observed in general, with regard to those classes of words in which the popular pronunciation was still fluctuating between a longer and a shorter (or contracted)

¹⁰² This is not the fact as to *exile*, and *likewise*, which also differ from the rest by being accented on the second syllable. Had Walker lived to finish the work, he would probably have added another article.—*Ed.*

form,—as in *juggler*, *question*, *marriage*, *commandement*, &c., that the instances of their being pronounced at full length are proportionably more frequent at the end of a line than in the body of one; and that, *when* they take place in the middle of the verse, they most frequently coincide with a pause in the meaning; and this is just what we might have expected. (Quere, by the way, with regard to this particular word, whether the shorter form was really *statue*; whether *statua* was not in such cases pronounced rapidly as we pronounce *Padua*, *Capua*, and the like.) This pronunciation occurs as late as Habington, Castara, 1635,—

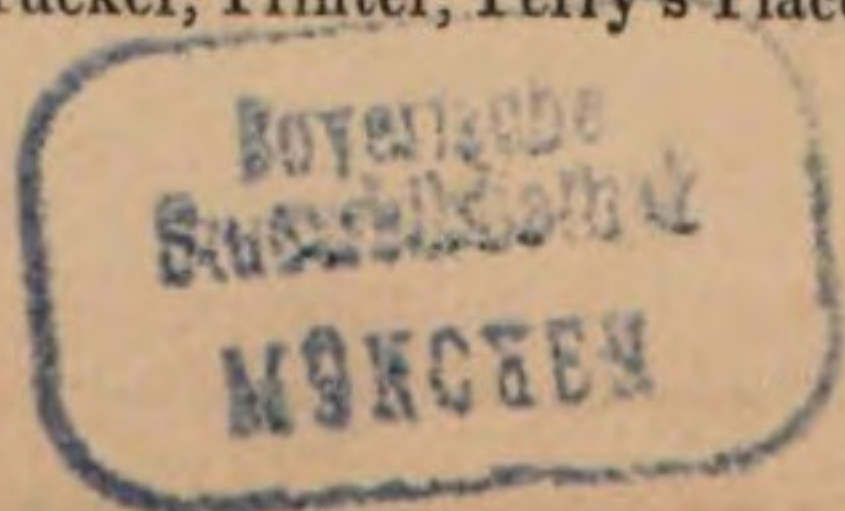
“No marble statua, nor high
Aspiring pyramid, be rais'd
To lose his head within the skie!”

I quote Southey's *Selections from the English Poets*, p. 1006. (Construe *high-aspiring*; and in like manner Carew, Clarke's edition, lxxxi, p. 116,—

“————— our pyramids, and high
Exalted turrets.”)

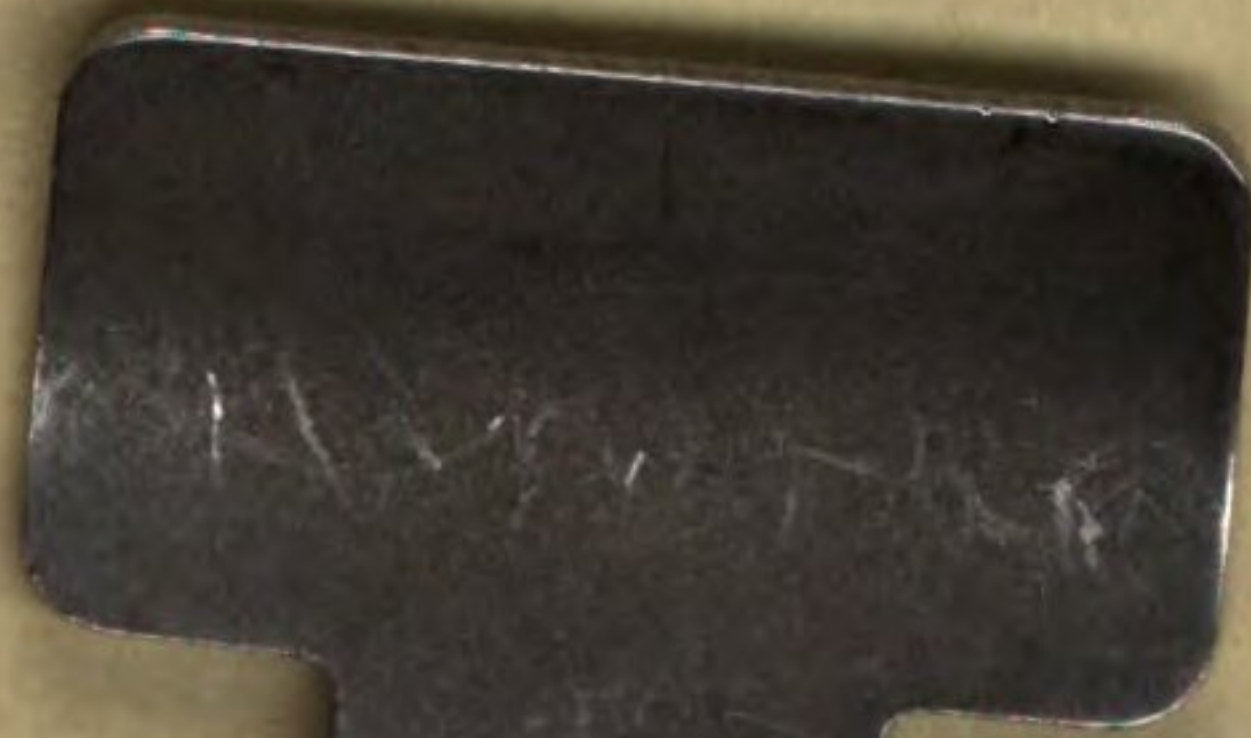
A writer in the *Westminster Review*, Feb. 1831, p. 80, says:—“*Statue* is often found in the writers of the Elizabethan period, *and even down to the Revolution*, written *statua*.” *Statuer* for *statue* occurs in a letter from an illiterate person, dated 1771, in the *Garrick Correspondence*, vol. i, p, 424.¹⁰³

¹⁰³ The writer was an ingenious shoemaker, Henry Cooper by name, who had “carv'd Shakspears statuer” out of a portion of the famous mulberry tree. He was a native of Stratford. For *Statua* see the notes of Reed and Steevens, *Var.* 1821, vol. iv, p. 119, and Mr. Dyce's “Remarks,” p. 186.—*Ed.*



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